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Tallulah Bankhead Hails NBC's Policy

NEW YORK — Tallulah Bankhead, star of stage, radio, screen and television, has publicly praised the policy of the National Broadcasting Company which integrates actors into the casts of network shows without racial discrimination.

Miss Bankhead believes that the use of talented colored performers is "good business" and has substantiated her beliefs by using a roster of stellar performers on her NBC radio stint, the fabulous "Big Show."

In her New York apartment, Miss Bankhead revealed that one of her favorite artists is Louis (Satchmo) Armstrong, whom she characterized as a "genius.

Louis In Her Bock

In addition to praising his proven talents as a trumpeter and singer, Miss Bankhead also paid tribute to him as a person "who believes deeply in prayer."

"In my book," Miss Bankhead said, "I tell of what I think is one or the most arresting instances regarding prayer I have ever heard. It involves Louis and my request that he pray for the success of my literary venture."

When asked her opinion of the chances of colored actors and actresses in the legitimate theatre, Miss Bankhead's answer was that any actor, regardless of color could "starve to death" in this field, since top stars average only twelve to fifteen weeks of work a year.

Says Look Ahead

The actress held that she would not advise going into the field "without a full knowlege of what lies ahead."

However, the Alabama-born dramatic star believes that if NBC's policy is followed by other units in the electronics field it "will open new and unlimited opportunities" for colored people in the arts.

The NBC policy to which Miss Bankhead referred is one of "Integration Without Identification," which insures the selection of talent on the basis of ability alone, without any regard to skin tone.

Worked With Success

This policy has been utilized with marked success by NBC, with whom it originated.

In following this policy, NBC has consistently picked the performers best suited for the part. This has helped to maintain the uniformly high calibre of the network's programs.

Miss Bankhead is at work preparing for her long awaited television debut on Saturday, Oct. 11, as star of NBC's TV extravaganza "All Star Revue." She is firm in her intent to continue her use of colored talent.

Equity Reveals Report On Integration In US Theatre

NEW YORK — (ANP) — Actors' Equity magazine has released a high tensioned survey in its June issue on the integration of the Negro into the American theatre, written by Frederick O'Neal of "Anna Lucasta" and "Pinky" fame.

The report stated that during the past year a number of organizations had been set up to explore and correct the situation regarding unemployment among Negro performers. Among members on these committees were many of the most famous personalities in the entertainment field, including Cornelia Otis Skinner, Langston Hughes and Sidney Kingsley.

At the beginning of the present season to March 15, the survey revealed the following:

During the above period 49 plays reached Broadway which employed approximately 692 performers excluding understudies.

Of these 692 actors employed, only 13 were Negroes. Of the 13 Negroes used, only three could be considered by any great stretch of the imagination, to be employed in supporting roles. The others were all bit parts, extras or supers.

Only seven of the 49 plays employed Negroes at all. Of the 13 actors employed, only two are still working. Those are in "The Shrike."

As of March 15, 1952, there were no Negro directors, stage managers, authors, composers, choreographers, musical directors, publicity men, advance agents, casting agents or company managers. Nor were there any Negro stage hands, theatrical photographers, ticket agents, theatre party agents employed in the Broadway area, despite the fact that there are qualified persons able to fill most or all of these positions.

The recent productions of "Shuffle Along," and "Four Saints" did employ persons in many of these capacities but this was after March 15.

It should be pointed out that there are no Negro producers, one Negro theatrical attorney, one scenic designer, and one Negro in concert management.

The report continued that the picture in television is even worse.

"If there are any doubts, take a look at these figures:

"There are approximately 862 hours of telecasting during a given week. If we allow 10 performers to each hour of telecasting (and the figures would be higher) we get a total of 6,620 performers being used, of which approximately 31 are Negroes. These figures include filmed programs of which the 'Amos 'N' Andy' as well as 'Beulah' show are a part.",

On the American scene today, the report by O'Neal did cite successful portrayals for Negroes in recent productions as "Detective Story," "Peter Pan," "On The Town," "Inside U.S.A.," "Out of This World," and others.

"If writers, producers, directors, and casting agents would consider the Negro artist primarily as an artist," said the report, "it would be a vitalizing force in the theatre. Consider Juanita Hall playing 'Bloody Mary' in 'South Pacific,' Frank Silvers portraying non-segregated roles in motion pictures and radio, Lawrence Winters and Camilla Williams in leading roles in various operas, Janet Collins chosen by the Metropolitan Opera as their Prima Ballorina, all without racial limitations."

49 1952

Equity Reports Survey On Segregation Of Negro Actors

NEW YORK (ANP) — The Actors Equity Association reported recently that no definite conclusions had been reached by the Hotel Accommodations Committee regarding policies of hotel managers and guest houses towards Negro actors.

Frederick O'Neal, of "Anna Lucasta" fame, and chairman of the hotel committee, is now seeking to keep the Equity survey alive.

In his report O'Neal stated that more than 2,000 hotel managers, guest houses, etc., were contacted-personally or by questionnaire-with 658 giving requested information. Covered in the survey were 175 cities in the United States and Canada.

The committee, in its survey, was not able to get hotel managers as to policies practiced. Most hotels in New York, California, Connecticut, Massachusetts and Minnesota, gave the majority of affirmative replies.

A puzzle to the committee, O'Neal reported, is why hotels such as the Balrum in Detroit which is known to cater to actors, giving special rates, and which has in the past, accommodated Negro actors, ignored several requests for information.

There are still, he continued, some cities from which the committee has not received the reply. On this list are cities in the Middle west and eastern cities such as Washington, Baltimore, Hershey, Pa., and Wilmington, Del.

Replies from southern universities made recommendations for housing Negro actors in that area.

Companies which have mixed casts or difficult routes, mostly southern and eastern, have been serviced with a similar report of the HAC and with hotel listings and important facts. A few of these shows are "Kiss Me Kate," "Member of the Wedding," "Oklahoma," Death of a Salesman," "Peter Pan," "Paint Your Wagon," Autumn Garden," "Top Banana," and "Remain To Be Seen."

The report of the committee, published in the December Equity magazine, was followed by a short story published in Equity this month, written by Fredi Washington, administrative secretary of the committee. The story, "Silent Night," depicted obstacles encountered by Negro actors seeking lodging in cities covered during tours.

Yvonne Menare



Exotic tan star of the "Folies Bergere" and the Parisian film, "Paris Nights."

Mary McKutchin



Talented pianist of Washington, D.C., recently heard in a jazz concert.

Ruth Attaway



She'll be seen in a new film "The President's Lady," soon to be released.

Doris Doree



Will direct "Samson and Delilah" for Dra Mu Opera Co. in Philadelphia in Nov.

Marjorie Spruil



She won top prize in active modeling at Philadelphia's Flamingo School of Modeling.

Maxine Sullivan



She will be featured on the Morey Amsterdam TV show, "Battle of the Ages," Nov. 8.

Hazel Scott



Famed pianist suffers nervous breakdown in Paris and had to be flown back home.

Thelma Carpenter



Top rankisg chirp whose unusual styling has earned her the "Mistress of Song" title.

49 1952

These Stars Earn in Excess of $3 Million a Yea


Sarah Vaughan
$6,000


Nat (King) Cole
$5,000


Lena Horne
$8,500 plus


Billy Daniels
$5,000


Dorothy Dandridge
$3,000

Louis Jordan
$4,000 plus


Billy Eckstine
$7,500 plus


Pearl Bailey
$3,500 plus


Lionel Hampton
$5,000 plus


Louis Armstrong
$3,500

Ella Fitzgerald
$3,500 plus

These figures are based on average weekly salaries, exclusive of recordings, endorsements and other income from business interests.

Top Money Makers In Show Business

By GEORGE F. BROWN

Money is a very necessary item, especially if you do not have any—and show business is a profession where one can earn large, coarse banknotes, if one has talent and gets the breaks. No barrier is too big to overcome.

Right here in America we have Negro performers who earn considerably more in one week than the average person earns in a year. The hours are shorter than those of big league umpires and nobody yells, "Kill the bum!" (Not out loud, anyway.)

Today, we have more big stars earning more big money than at any time since out artists became huge box office assets. Movies, television, radio, glamorous supper clubs, leading theatres and recording firms have found a glittering and endless vein of gold in our performers and the end is not in sight. Our artists are pulling down the heavy sugar along with other great stars in

TUSKEGEE INSTI

show business. (See layout above.) Sat. 9-6-52

In this treatise on top money makers, we have omitted concert stars, gospel singers and more or less specialized acts to concentrate on the popular field as a means of striking an average. Pittsburgh, Pa

It is difficult to pinpoint the exact earnings of our great stars because they enjoy excellent recording contracts, some of them as high as $100,000 a year, plus royalties. Other stars haul down astronomical grosses on one-night stands, while still others are astute business people, and still others invest in bonds. Lena Horne may score $8,500 a week at the Copa in New and journey to Europe and earn as much as $12,000 a week.

* * *

BILLY ECKSTINE may draw $7,500 at the Paramount Theatre in New York, then tour the South and bring home $10,000 a week. The same applies to Dorothy Dandridge and Pearl Bailey, who can sock away $3,000 in a swank night club in La Vie En Rose bracket and swell the take with television appearances.

Such is the case with Billy Daniels, Sarah Vaughan, Louis Armstrong (also a writer), Louis Jordan, Nat Cole, Lionel Hampton and Ella Fitzgerald. Very often bandleaders go into percentage in which their take home pay grows and grows, as in the cases of Hampton and Jordan.

That means that each of these bandleaders can put at least five grand in the trunk—after expenses. All this, of course, is based on incomes before Uncle Sam starts reaching for taxes, but there is enough left for one and all to afford a Jaguar, a Cadillac, fabulous homes and steaks. Courier

It is gratifying to note that our big money makers are not squandering their money; they are living good, sure, but not tossing it around like confetti. Few, if any, benefits will have to be staged for the smart ones when the arm chair and slippers call, or when their stars go into eclipse. A great number of our top money makers came up slowly and they have not grown overly excited at seeing great gobs of loot in one piece all of a sudden. Sat. 9-6-52

It is estimated that with all yearly income totaled, more than three million dollars are earned by the stars named in this article. On the other hand, the total must be enormous when all phases of the entertainment world is added up. At least, the haven't applied for relief.

THESE ARTISTS, and many others, are pure gold at the box office and when the very large and lucrative outlets open their eyes to the potential of our other stars who have not reached the "promised land," an even more imposing list of top money makers can be drawn up.

Who is the next big star who will crash the magic circle of $5,000 a week?

49 1952



These night club entertainers are (top row, left to right) Jerri Delmar, Club Avalon, North Wildwood, N. J.; Margie Robinson, Celebrity Room; Roxy, New Town Tavern, Delair, N. J., and Dolly Veagh, Open House Club. At the bottom are (left to right) Billy Daniels, Chubby's; one of The Keys, Rendezvous; Cozy Morley, Sciolla's Cafe, and one of the Wallace Brothers, Club Esquire, Wildwood, N. J.

Coast Musicians' Locals Seek To End J.C. Setup

HOLLYWOOD — Benny Carter, bandleader-composer, is sparking the drive for a merger of coast musicians' locals.

Final plans for the merging of the Los Angeles American Federation of Musicians, Local 47, and the colored Local 767 have been completed and are ready to be voted on by the two memberships.

If and when this is ratified, James C. Petrillo, AFM president, will be petitioned for final approval of the merger.

When consolidated, the combined groups will have a membership of approximately 14,000. At present the lily-white group, Local 47, has 13,400 card carriers, while the colored unit, Local 767, has about 650 members.

49 1952

Seein' Stars

P. 11

by Dolores Calvin

(FOR CALVIN NEWS SERVICE)

NEW YORK — (CNS) - MORE RAISES FOR JOSEPHINE BAKER: Variety, the Bible of Showbusiness, this week praised Josephine Baker for appearing at the Las Vegas glitter spot in a non segregated audience. When the management agreed to Miss Baker's terms that Negroes be allowed in the audience, little did they think she would really take them up on it. But in typical La Baker fashion she actually had them to come across as promised. It was another score against Jim Crow.

Choral Director, Eva Jesaye happy over the revival of "Porgy and Bess" in which she's a part of..Japanese music lovers are shelling out $25,000 for the privilege of hearing Marian Anderson in five concerts this summer. The newly signed contract calls for Miss Anderson to tour with the Japanese Philharmonic ... The Jordanelles joined the Louis Jordan revue for the Philadelphia and New York appearances. A lot of citations and hullabaloo will surround the Lionel Hampton week at the Apollo starting Decoration Day.. Det. 5-31-52

Two Negroes are on the Best Seller Book Lists: Frank Yerby's "The Saracen Blade" is in sixth place and newcomer Ralph Ellison's 'Invisible Man' is in 10th place..Valaida Snow and her familiar pompadour hair style moved into Cafe Society for a couple of weeks..Met jazz singer Babs Gonzales walking jauntily down Market street in Philadelphia where the orchestra Babs manages—the James Moody 'jazz from Europe' aggregation— was repeating their second successful appearance in less than two months in the city of Brotherly Love..

Though "Shuffle Along" had to quickly close with such vigorous panning from the critics, still they say they will open again in two weeks following revision of the score. Cast of the show were quite brokenhearted for they had even tried personal appeals for support of the show...

The ever so liberal Barry Gray Show—via radio station YMCA and Chandler's Restaurant— celebrated its second year on May 15th.. Reminiscing back we think of how much Gray did in airing the case of the NAACP against the Cicero rioters and the time he gave to the Harvey Clarke family to tell their story..Gray was most cordial in airing the whole Josephine Baker incident and even gave extensive time for both Ed Sullivan, and Miss Baker to tell her version of the Stork Club incident. Countless Negroes appear in wonderful light on the show as Congressman Adam Powell Sidney Poitier, Louis Jordan, James Edwards, Billy Eckstine, Herb Jeffries etc. We can't help but feel wonderfully happy that a good think like the Barry Gray Show has been signed for another year.

Flicker News: "Red Ball Express" with Sidney Poitier in a key role, clicking in Cleveland, Chicago, Washington, D.C. simultaneously..MGM has signed up Billy Eckstine for another film bit.... His debut, "Skirts Ahoy" comes 28th, with a grand promotion... James Edwards will be heading back to the coast for Stanley Kramer's production of "Member of the Wedding" which will star Ethel Waters...Kramer is the producer that gave Jimmy his first break in "Home of the Brave."....

Two Tan Stars Get Equity Offices

Los Angeles Det. 6-7-52

NEW YORK (ANP) — Actor Frederick O'Neal was elected third vice-president of Actors' Equity Association last week at the organization's annual meeting at the Hotel Astor.

Also elected to office was actress Juanita Hall who will serve as a councilor on the governing board. She gained fame as "Bloody Mary" in the Broadway musical, "South Pacific."

National Theatre Opens A New Era Of Democracy

Afro American P. 6 Baltimore, Md.

49

By ALICE A. DUNNIGAN

WASHINGTON (ANP) — A victory for democracy was celebrated at the National Theatre recently when an interracial group of diplomats, politicians, artists and other dignitaries and celebrities were entertained by Ethel Merman.

Miss Merman welcomed the historic National back to Washington and show business with her appearance in Irving Berlin's musical, "Call Me Madam."

The theater's 1,700 seats were sold out three weeks in advance for the first night performance. The National had been closed as a "live" theater for the past four years because of its jim-crow admission policy.

Closed By Dispute

The century old house closed its doors on July 31, 1948, because of a dispute concerning the management's policy of discriminating against colored people. This not only affected the dark Americans but often barred foreigners, some of dipolmatic rank.

The dispute between the theatre management and the actors over the theater's policy was publicized around the world as an example of this country's anti-democratic spirit.

These differences were climaxed at the close of "Oklahoma" when the Dramatist's Guild and Actors Equity declared that their works and their members would no longer be available to the theater as long as it practiced a policy of racial discrimination.

Revived By New Yorkers

Rather than to change the policy, the manager, Marcus Heiman, switched his atrractions from plays to movies. Not doing so well as a motion picture house, the management was changed at the termination of the old lease.

The old site entered a new phase in the theatrical life of Washington when Richard Aldrich and Richard Myers, New York producers, assumed the control of management in association with Robert Dowling and Louis Lotito.

The 117-year-old National has a long and historic record.

Established on Pennylvania Avenue in 1835. while Andrew Jackson was making history at the White House, the original building was destroyed by fire 10 years later, but it was soon rebuilt. Jenny Lind reopened the new theater which later became a circus.

Det. 5-31-52

Faced Many Disasters

Another disaster came when a wall collapsed during a performance. In 1852, a third National was opened with President Milliard Fillmore heading the audience.

Fires revisited the site in 1857, 1873 and 1885. The present auditorium was constructed in 1922 with all possible safeguards against fires.

The National survived the depression when all the other live houses in the city were forced to close. This survival caused the National to be reorganized as the country's No. 1 "road" house.

During the conversion from a live theater to a film house in 1948, the building was renovated at a cost of $75,000.

It has been said of the National that no other theater in the land has echoed so often to "Hail the Chief."

Abraham Lincoln watched John Wilkes Booth act Richard III. On Good Friday night, in 1865, a box was reserved for him to see Kate Vance and Don Juan, her educated horse in "Mazappa," but instead he chose to see Laura Keen in "Our American Cousin" at Ford's where he was assassinated.

Calvin Coolidge saw John Barrymore play "Hamlet" from the present auditorium. Herbert Hoover laughed in this theater, and Franklin D. Roosevelt used to congratulate the players on his birthday "Command Performances" back stage after the curtain.

The new management hailed the rebirth of the National as "a great theater reborn in the greatest political capital mankind has created."

DR. BETHUNE TO SPEAK

BROOKLYN, N.Y. — Dr. Mary McLeod Bethune will be "Scholarship Night" speaker at Concord Baptist Church on Sunday, June 15.



September 49 P. 1 Chicago, Ill.

PLAYERS GUILD at the University of Nebraska in Lincoln recently featured Janis McCaw in its major production, "Street Scene," by Elmer Rice. Miss McCaw, a sophomore at the university, also did a skit in the Coed Follies sponsored by members of the A.W.S. All Women Student board). She is the daughter of Mr. and Mrs. Arthur B. McCaw of Omaha.

Dixie Playwright Gets National Board Post

TALLAHASSEE, Fla.—Randolph Edmonds, nationally known playwright and director of drama at Florida A and M college has been elected to membership in the National Theatre Conference. Dr. Sawyer Falk, of Syracuse university is president of the organization.

This is probably the first time in many years that a person of color has been chosen to represent a predominantly white southern educational or art stic organization in a national body.

Also elected to membership was Dr. Thomas E. Poag, a former student of Edmonds and director of drama at Tennessee State university. These men were the first Negroes ever to be honored by membership in the National Conference.

Both men have been outstanding leaders in this field and have labored with many others, both white and colored, who have been working for integration n the non commercial theatre area.

The Southeastern Theatre Conference which Edmonds will represent is a regional organization of university and community theaters in the southern states. Negroes constitute less than five percent of the membership. Edmonds has served the organization as chairman of the constitution committee and as representative of Negro groups. Poag has served as representative of Negro groups and was honored last year by being elected to the presidency of the regional organization.

Besides the two mentioned above and the basic inter-racial organization founded by Edmonds, The Intercollegiate Drama Association and the National Association of Drama and Speech Arts, Negro members are now found in such leading drama and speech organizations as the following: The American Educational Theatre, the Speech Association of America, The American National Theatre and Academy, the American Speech and Hearing Association, The Southern Speech Association, The Wesley Players, and two of the largest dramatic fraternities: Theta Alpha Phi and Alpha Psi Omega.

Tors to Do 'A-Men,' Starring Carlson

Negro Actors Call Rights Parley Red Inspired

By Joe Hyams

HOLLYWOOD, Calif., June 13.—"A-men," a story of scientists assignmed to protect American atomic secrets, will be filmed in September by Ivan Tors, with Richard Carlson as star. The film is being adapted from an original story by Kurt Siodmak. Mr. Tors recently returned from New York whee, with Maxwell Shane, he produced "The Glass Wall," with Vittorio Gassman and Gloria Grahame as stars.

Leading Negro members of the Screen Actors Guild issued a statement today repudiating a conference on equal rights for Negroes in the entertainment industry, scheduled for tomorrow by the Arts, Sciences and Professions Council, which has been named by state and Federal authorities here as a Communist front organization. The Negro group declared the Communist Party is promoting the event and that Communists are not friends of Negroes. Signers of the statement included Eddie Anderson, Hattie McDaniels and Lillian Randolph.

An M. G. M. production conference, scheduled to end today after two weeks, will last another week, perhaps longer. The aim of the conference, attended by top studio and production executives, is to produce the best pictures at the least cost without wholesale slashes in studio and production personnel. Prior to the conference, oLews', Inc., stocks dropped three points after an announcement of a cut in dividends from $1.50 to $.80.

Otto Preminger, co-producer and director of "The Moon Is Blue," on Broadway, was signed last night by Howard Hughes to produce and direct "The Murder," which stars Jean Simmons, Robert Mitchum and Mona Freeman. It is scheduled to start Monday.

Today in Hollywood: Angela Lansbury has been signed to star in a summer tour in "The Gramercy Ghost," opening June 30 in Fitchburg, Mass. . . . Linda Christian will co-star with John Hodiak in Allied Artists' "Battle Zone," which Walter Wanger is producing. . . . Marlene Dietrich will go to England this year to star in "The Widow." . . . James Kirkwood, one of the early stars of silent films, who celebrated his seventy-seventh birthday recently, will have a featured role in "Blind Justice," television film being produced by Roy Rogers.

Fred O'Neal Is Elected Veep Of Equity Assn.

NEW YORK — (ANP) — Actor Frederick O'Neal was elected third vice president of Actors' Equity association last week at the organization's annual meeting at the Hotel Astor. Also elected to office was actress Juanita Hall who will serve as a councilor on the governing board of Equity.

O'Neal, a St. Louisan, advanced from the board as a member of the regular ticket which made Ralph Bellamy president. During 1951 O'Neal has been very active in Equity in a study of racial discrimination in hotels catering to actors and actresses and also in connection with racial bias in the theatre and in television.

Miss Hall gained fame as 'Bloody Mary" in the musical, 'South Pacific."

Equity Reveals Report Of Negro Integration

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The report continued that the picture in television is even worse. "If there are any doubts, take a look at these figures:

"There are approximately 662 hours of telecasting during a given week. If we allow 10 performers to each hour of telecasting (and the figures would be higher) we get a total of 6,620 performers being used, of which approximately 31 are Negroes. These figures include filmed programs of which the "Amos 'N Andy' as well as "Beulah" show are a part."

49 1952



These night club stars are (top row, left to right) Kathy Graves, Embassy Club; Mindy Carson, Latin Casino; Tina Dixon, New Town Tavern, Delair, N. J., and Tony Reese, Lexington Casino. At the bottom are (left to right) King Cole, Chubby's; Ray Malone, Open House Club; Cozy Morley, Sciolla's Cafe, and Ned Walsh, Palumbo's Cabaret.

Theatrically Yours

By RIA DARLEY

New York City—The most talked about singer today seems to be Sarah Vaughan whose voice again has won top place among the singing group . . . Much praise to hubby Traddwell whose guidance from the time he invested his own 9,000 dollars in La Vaughan.

How can we speak of husbands guiding those in the know without mention of Claude Barnett, ANP Director whose wife ETTA MOTEN is still winning hearts with her singing . . . Johnny Bradford whose WUNA MAE CARLISLE holds a key spot on ABC-WJZ Radio time every Saturday evening . . . Dick Campbell whose MURIEL KAHN is now in that Broadway show "Come of Age" . . . Just some of the sum who have had much to do with the success of their wives.

ERTHA KITT opens in the Village Vanguard next month . . . Happy that she got over that fall off the little stage at the La Vie en Rose where she was being featured in her first American appearance after captivating the Parisian audiences.

Our WILLIE BRYANT is being congratulated on the forthcoming TESTIMONIAL DINNER in his honor — scheduled for the latter part of February at the downtown Capitol, I believe . . . WILLIE deserves all he gets because he is one of the most versatile personalities in the Theatrical field—always doing something in the Community . . . not just talking about it . . . CD, PALS, and TEENTOWN.

PHIL MOORE must be a proud person again with another of his "students"—shall we say—doing OK on big time . . . This time DOROTHY DANDRIDGE at Monte Prosser's La Vie en Rose . . . Only a year ago Phil was really putting Dot through the routine schedule out in Los Angeles, and then they went to the regular place where Artists always click—PARIS—and now here in NYC... PHIL knows his stars because it was he who groomed Lena Horne to stardom . . . His NY Studios will no doubt make him a busy COACH for Stars . . . His Studios are in Carnegie Hall.

A good substitute one evening last week was the ROXY Show after the line was too long for "THE GREATEST SHOW ON EARTH" at Radio City Music Hall . . . Alan Dale and Lew Parker held the spotlights on the Stage with other Acts . . . And THELMA RITTER was a scream as manager of the Model and Marriage Broker Business in the Flicker starring herself, Jeanne Crain, and Scotty Brady . . . Worth Seeing for the $1.50 or $2.00.

MAHALIA JACKSON, Gospel Singer was her usual great self on ED SULLIVAN's "TOAST OF THE TOWN" TV-Show last Sunday evening . . . JOE BOSTIC really knew what he was doing when he presented Mahalia in those Carnegie Concerts . . . a steady climb.

HARRY WEBBER and his COMICS CLUB seem well on the way to keep folk laughing the year 'round . . . with Webber being Agent for Writer, there's no chance for lack of new material . . . and as noted critics are saying, "New, fresh, clean, and spicy material is what makes an Artist worth hearing—take Mitzi Green and Sophie Tucker as wonders to listen to anytime . . . Imogene Coco, also.

ELLABELL DAVIS will have a Brooklyn, N. Y. Concert comes March 30th, '52 under the auspices of the Phi Beta Sigmas—Kappa Beta Sigma Chapter . . . More triumphs for Ellabell who is a sister Soror of the Sigmas.

GLORIA INNIS, Soprano, scored a hit at the Betas' Dinner last week-end at the Ship-Ahoy . . . Clear tones, perfect diction, and lovely poise . . . She leaves soon to go abroad where studying will be among her chores—or might we say pleasures . . . Anyway, more learning . . . as Global would approve of in every way.

Notes for this Column may be sent to Global — Hotel Theresa, NYC.

Nat'l Theatre Conference Elects Florida A&M Prof

TALLAHASSEE, Fla. — Randolph Edmonds, nationally known playwright and director of drama at Florida A. and M. College, has been notified of his election to membership in the National Theatre Conference by Dr. Sawyer Falk, of Syracuse University, president of the organization. Edmonds was elected to represent the Southeastern Theatre Conference.

The election of Edmonds and Dr. Thomas E. Poag, director of drama at Tennessee State University, marks the first time Negroes have ever been given membership in this national organization.

The National Theatre Conference lists among its members the top drama directors of the commercial theatre. The Southeastern Theatre Conference is a regional organization of university and community theatres in the Southern states. Negroes constitute less than 5 per cent of the membership. Edmonds has served the organization as chairman of the constitution committee and as representative of Negro groups. Poag has served as representative of Negro groups and was honored last year by being elected to the presidency of the regional organization.

In a recent publication, Dr Poag points to a variety of evidences of acceptance of Negroes in non-commercial theatre organizations. He states that there is an increasing exchange of plays between Negro and white schools, the acceptance in some places of Negroes to play Negro character parts in white educational and community theatres of the South, the exchange of Negro and white speech and drama teachers as lecturers, a growing attendance without segregation at educational theatre productions, and the opening of job opportunities for both Negro and white speech and drama students in nine Negro controlled radio stations in the South.

Doctor Edmonds' Group Convincing In 'Media'

By O. A. Lampkins

TALLAHASSEE, Fla. — "Medea," the famed classic drama of Euripides in its modern version of Robinson Jeffers, was presented in two performances recently by the Famcee Playmakers Guild at Florid A. and M. College, under the directon of Randolph T. Edmonds.

Headed by Berthine Waldon as Medea and Ralph Baeker as Jason this story of the depths to which a woman scorned can carry a mad, irresistible obsession for revenge achieved epic proportions.

It is not often that a cast composed entirely of college students can perform such stimulating provocative drama so convincingly.

That the players were able to achieve so great a degree of credibility is a tribute not only to the actors but also the director and his assistants.

Throughout an enthralled audience sat as though in the grip of an emotional experience that must have approximated that katharsis which Aristotle contended was a necessary ingredient to true tragedy.

Outstanding among the generally excellent supporting cast was Blanche Rolle. As the nurse she contributed a compassion, a gentleness of spirit that complemented the strong, uncompromising independence of the leads.

Sher Beauty in Chorus

The three women of Corinth who, incidentally, made up the chorus, spoke lines of sheer beauty. In these roles Alice Simmons, Helen McKinnon, and Betty Speaks kept alive much of the elemental sweep of the play.

The others, Harry Bailey as the youthful Aegeus, Willie Spencer as Creon. Earnest Anderson as the tutor, Ersia Sconiers as the attendant to Medea, Nathaniel Thurston as Jaxon's slave, and Owen Findley, Robert Allen, and Sylvester Shannon as soldiers, all contributed to the general excellence of the play.

The settings of Chestyn Everett and the lighting of Val Dora Frazier were ingenious, imaginative, and alive.

Theology Faculty Threatens To Quit

Picture In TV Worse; 31 Listed Out Of 6,620

NEW YORK—The discrimination against colored performers in all of the entertainment media is pointed out in the current issue of Equity magazine by Frederick O'Neal, stage and screen star.

O'Neal points out that from September 1, 1951 to March 15, 1952, Broadway has had 49 plays employing 692 performers (not including understudies).

"Of the 692 actors employed," Mr. O'Neal points out, only 48 of them were colored.

Three In Top Roles

"Of the 13 used, only three could be considered by any great stretch of the imagination, to be employed in supporting roles. The others were all bit parts, extras or supers.

"Only seven of the 49 plays employed any colored at all.

"Most of the 13 employed, (4), are to be found in "The Shrike." "Fancy Meeting You," "Remains to Be Seen," and the Olivier company (aliens), each employed two colored actors, as supers or in bit roles.

None As Directors

"Of the 13, only those in "The Shrike" are still working.

"As of March 15, there were no colored directors, stage managers, authors, composers, choreography musical directors, publicity men, advance agents, casting agents or company managers whose services were utilized in the legitimate theatre.

"Nor were there any colored stagehands, theatrical photographers, ticket agents, theatre party agents employed in the Broadway area, despite the fact that there are qualified persons to fill most or all of the above positions.

"True, the recent productions of "Shuffle Along" and "Four Saints" employed colored stage managers, choreographers and a musical conductor, but this was after March 5 of this year."

Hits Concert Field

Turning to the concert field, Mr. O'Neale made the observation that:

"There are no colored producers, one theatrical attorney, one scenic designer, and one in concert management."

The picture in Television is even worse. "If there is any doubts take a look at these figures," he points out:

Thirty-One In TV

"There are approximately 662 hours of telecasting during a given week.

"If we allow 10 performers to each hour of telecasting (and the figures would be higher), we get a total of 6620 performers being used, of which approximately 3 are colored.

programs of which the Amos 'n'

"These figures include filmed Andy as well as the Beulah show are a part."

Southern Born Writer Hits Bias A Blow In Widlev Read Column

BY ALVIN MOSES

SPEAKING OF HEAT WAVES

NEW YORK — (ANP) - BOB COLEMAN, my friend and writing colleague of the N.Y. Daily Mirror, deserves a bow for his well written and honest reportorial job on "Negroes who have made good in the American Theatre."

This appeared in his column, "The Theatre." While it was actually a sort of review of Frederick O'Neal's Equity Magazine piece called "Integration," Bob hit discrimination a body blow.

Down thru the years I have attended hundreds of Columbia University forums. Quite often I have seen Coleman there since he is a graduate of the school. I liked the yarn Bob spun in this connection, and I feel that you will, here it is:

"I came here from Georgia when I was 17. At that age I had some foolish notions. At Columbia university I lost them - fast because I had Negro classmates who were outstanding. And while at Columbia, I got onto the fringes of show business. Several wonderful Negro classmates helped to teach me what show business was all about.

"On graduation I became a drama columnist and critic on the old Morning Telegraph in this city. I met the late E. F. Albee, he was boss of the Keith-Albee Circuit. He built a $2,000,000 theatre named after him in Brooklyn. On the opening day of all the headliners I can recall only two.

"Bo (Bojangles) Robinson and Caryl Norman, the "Creole Fashion Plate." Albee loved vaudeville and performers. He knew no color line. Bojangles had the stellar dressing room, which was the equivalent of a suite in any swank hotel in this city. And did Bo deserve it..and did he deliver, He always did."

NEGRO HAS EARNED NICHE

Addressing his tones to Fred O'Nea in another part he wrote:

"In my honest opinion the Negro has earned a distinguished position in the American entertainment world via vaudeville, motion pictures, records and night clubs. On our record shelf, we have such waxings of Duke Ellington; Noble Sissle; Eubie Blake; Billy Eckstine; Cab Calloway; King Cole; Billy Williams; Marian Anderson; Dorothy Maynor and many, many others."

Coleman closed with a challenge to producers with foresight and courage. He suggested that Broadway present to the musical world a revue having such Negro headliners of the day as..Ethel Waters, Pearl Bailey, Billy Eckstine, Cab Calloway, King Cole, Eartha Kitt, Josh White, Muriel Rahn, Juanita Hall, Dorothy Dandridge, Lena Horne, et al.

PROFILES,,,AND SILHOUETTES

SIR ROBERT HARVELL, is what I like to refer to as King Cole's "alter ego," sort of a reflected shadow of the man with the velvet-throat. You guessed it readers, Harvel, who just finished a limited engagement at Snookies, a Midtown New York nite club, is a singer-pianist.

He was born in Baltimore, Md., 1925. He is one of those natural performers, starting out on the drums and the 88 keyboard.

For a long time Harvell was velvet for leaders of "name bands" such as:

Count Basie, Lionel Hampton, Duke Ellington, Cab Calloway, Jimmy Lunceford, Earl Bostic, and Buddy Johnson.

He would remain with each band for approximately four months at a time, learning the ropes of orchestral finesse and meeting the important folk along the Tin Pan Alleys of America's key cities. In 1945 he got his first job, at Club Caravan, Bronx, NYC.

He remained there until 1947. Many nights during his club 845 booking, Nat (King) Cole, his sponsor and pal, would walk up to the piano and sit alongside of Harvell, doing numbers together while the patrons tore the rafters down.

In 1948 he was the attraction at the Elsino Club, Drtroit, Mich. Booked by his agent for a two-week stay at this nitery, Harvell stayed on for 22 weeks.

The Harvell group it was composed of Sammy Pierce, bass; Bill DeMerritt, guitar; and Harvell, soloist and pianist. Bob's reminisces are many, recalling pleasant working hours with such as: Coleman Hawkins, of "Body and Soul" fame; Amos Milburn, Jimmy Peston and of course his unforgettable duos with Cole.

He could not have made the grade, received any of the principal commitments had it not been for the sheltering, yea friendly hand of King Cole, says Bob Harvell in no mincing words.

The Harvell Group now features bongo drums; bass fiddle, and piano with Harvell.

For the most part, this writer has always contended that imitators are nearly "reasonable facsimiles" of the original.

Bob Harvell is King Cole, and King Cole is Bob Harvell. Hear both some times and write me your opinions.



These night club stars are (top row, left to right) Margaret Brown, The Embassy; Tarzana, New Town Tavern, Delair, N. J.; Sarah Vaughan, Rendezvous, and Lorretta Lee, Sciolla's Cafe. At the bottom are (left to right) Joey Karter, Lexington Casino; Billy Vine, Latin Casino; Charlie Ventura, Open House Club, and Ned Walsh. Palumbo's Cafe.

Pan-American Talent Quest

EL PASO, Tex. —(ANP)— The Pan-American Talent Find, recently set up under the direction of Marvin E. Williams of El Paso, Tex., is reaching out for amateur talent in both the United States and Old Mexico.

With headquarters in El Paso, the parent body of the Pan-American Talent Find has set up units in various cities throughout the United States and Mexico.

This year, the finals will be held in El Paso, June 18 and the following year in Old Mexico. The PATF does not restrict its participants to race or to citizens of any country.

Negro Version Of 'Faust' Praised

CHICAGO — (ANP) — Chicago critics spent high praise last week for one of the more unusual productions of musical dramas at the Opera House when the Negro Opera Foundation and its Opera Guild presented Gounod's "Faust."

The critics pointed out that even though the general musical effect of "Faust" was injured by rauvous sound amplification, the production on a whole had real quality.

While most of the cast or principals were Negroes, two were not. They were Valdemars Saina, who sang the title role and William Zane, the Mephistopheles.

Other principals were: Robert McFerrin as Valentine; Albert L. Logan and Huel Brooks Gwin, a Chicago soprano who showed promise as Marguerite."

Noble Sissle Hurt In Fall; To Miss Shuffle Along's Opening Shot

NEW YORK — Noble Sissle, noted band leader and president of the Negro Actors' Guild seriously injured his spine when he slipped while stepping from the stage of one of the public theaters after an advanced rehearsals. He was immediately removed to Bellvue hospital. It was first reported that he had a fractured spine but X-Rays showed no fractures.

Sissle, 62, rehearsing with the revised show, "Shuffle Along," scheduled to open in New Haven at the Shubert theater on the 23rd in which he and Eubie Blake, co-author of the original show were to act the part of the Mayor of Harlem and Grover Whalen, New York City official greeter.

While Sissle's injury will not affect the opening of the show, the part that he and Blake will do will not be included in the show if he is unable to join the cast on the opening date.

New York Critic Laments Shackles on Negro Talent

NEW YORK—John Chapman, theatrical editor of the New York Daily News, stated in a signed article in that paper this week that "tragically little use is being made of the Negro on the stage."

Mr. Chapman's article grew out of the recent closing of "Shuffle Along," which he described as "inevitable — but regrettable." To him this meant "at least temporary defeat for great talent."

He went on to say, "it seems to me that the Negro was born for the stage, and when he isn't being used it is the theatre's loss. He is, of course, the best dancer alive — agile, precise, graceful, and tireless . . . The Negro probably is the best singer in the world in all ranges for both sexes except tenor."

Mr. Chapman's article was the most forthright statement of the current condition of the Negro in the American theatre which has appeared in some time. He said, "There is so much talent and so much eagerness to work . . . and so little is being done about it."

He pointed out that, "whenever somebody writes a full-size role for the Negro there usually is theatrical excitement . . . But there are not enough such works, and great talent and great ambition are being wasted."

Mr. Chapman was one of the N. Y. critics who felt that "Shuffle Along" was a poor production. He concluded his article with the wish that the revival of the opus would have better luck.

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Canada Lee Foundation, Inc.

Fund To Honor Canada Lee Setup

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NEW YORK — The inaugural program of the Canada Lee Foundation, Inc., was held here Friday night, Dec. 12, at the Community Church, 40 East 35th st.

The purpose of the organization is to foster a memorial for the famous actor who died in May of this year at the age of 45.

Sponsors of the foundation are attempting to raise a half-million dollars to be used as an art center for youths of all races and creeds.

Cong. Powell Listed

Cong. A. Clayton Powell Jr., a life-long friend of the deceased; Margaret Webster, tenderly known as "Miss Theatre Herself," and Frank Silvera, noted character actor, were listed among the speakers paying tribute to Mr. Lee.

The Foundation, incorporated under New York State and Federal Laws, has a board of trustees including:

Billy Butler, Dr. Marguerite Cartwright, Oscar Hammerstein II, Daniel James, Dr. John Moseley, Frederick O'Neal, Benjamin Pepper Ted Poston, Cong. Powell, Mrs. Jonas Reiner, Oliver Sabin, Miss Webster and Walter White.

Inaugural Committee

The Inaugural Program Committee was composed of:

Harold Jackson, chairman; Richard Adler, Thomas C. Anderson, Edith Atwater, Dick Campbell, Bert Cowlan, Clem Egolf, Sylvia Friedlander, H. Jack Geiger, Harry Wagstaff Gribble, Philip Huston, Dots Johnson, Carl Latimer, Rosetta Le Noire;

Edna S. Lewis, Chester S. Mandel, William (Bill) Marshall, Mollie Moon, bames F. Murray Jr., Leslie Nash Jr., M. S. Novich, Mr. O'Neal, Sidney Poitier, James M. Reid;

Noble Sissle Listed

Also, Edward Reveaux, Meyer Rowan, Oliver Sabin, Leo Shull, Mr. Silvera, Noble Sissle, Mildred Smith, Joseph Steele, Randolph J. Thomas, Melvin E. Ware, Perry Watkins and Barbara M. Watson.

Among the aims and purposes set forth in the charter, is:

"To foster and promote education, learning and culture in the field of the dramatic arts by giving material aid to teachers, scholars and students or to any other persons whose work may constitute a contribution in the field."

Persons desiring to contribute to the Foundation may forward same to Harold Jackman, 235 W. 4th st., NYC.

Theatre Conference Re-Names Dr. Poag

Afro-American p. 7

Sat. 4-5-52

NASHVILLE, Tenn. — Dr. Thomas E. Poag, of Tennessee A. and I. State University, will again lead the Southeastern Theatre Conference, an interracial theatre organization, as its president for 1952-53.

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Dr. Poag presided over and was re-elected at a meeting at the Puppet Playhouse in Augusta, Ga.

The conference is composed of educational and professional theatre leaders, community theatre directors, and radio and television leaders in West Virginia, Virginia, North Carolina, South Carolina, Tennessee, Kentucky, Georgia, Florida, Alabama and Mississippi.

Curator Principal Speaker

The program opened with a luncheon at the Bon Air Hotel where Dr. Poag presided. The principal speaker was George Freely, curator of the New York Public Library Theatre Collection, and drama critic for the New York Morning Telegraph. His subject was "Broadway '52."

William Hardy, of the University of N.C., presided over the afternoon session.

The speakers and their subjects included Dr. Poag: "The Educational Theatre University of North Carolina: "America's Outdoor Dramas;" and Lynn Riggs, New York playwright: "Since The Greeks."

Present Dodson Play

The evening session included the presentation of "Bayou Legend," a puppet play by Owen Dodson, playwright and teacher in drama at Howard University, directed by Miss Louisa Mustin, owner and manager of the puppet playhouse.

Dr. Stont Named

The Saturday morning session included a business meeting followed by another program of speakers with Samuel Selden presiding. Speakers were: Sawyer Falk, president of the National Theatre Conference, Syracuse, N.Y.: "The Importance of Regional Conferences" Dr. Elizabeth Welch, Winston-Salem College, Winston Salem, N.C.: "Behind Red Velvet," and Prof. Randolph Edmonds, director of dramatic art at Florida A. and M. College, Tallahassee: "The Status of the colored Educational Theatre in the South."



DR. THOMAS E. POAG

Other officers for 1952-53 include: Dr. Wilbur Stout, Mississippi Southern College, vice-president; Prof. William Hardy, University of N.C., executive secretary and treasurer; Dr. Samuel Selden, University of N.C., chairman special projects committee, and Prof. John W. Parker, University of N.C., executive regional director.

Dr. Pog To Head Southeastern Theatre Conf. 2nd Year

Sat. 4-5-52

Dr. Thomas E. Poag, Professor and head of the Department of Speech and Drama at Tennessee A. and I. State University will again lead the Southeastern Theatre Conference, an Interracial Theatre Organization as its President for 1952-53. Dr. Poag presided over the meeting which met at the Puppet Playhouse in Augusta, Ga. with expert skill and intelligence and won the admiration and confidence of all members present.

The Southeastern Theatre Conference is composed of Educational and Professional theatre leaders, Community Theatre Directors and Radio and Television leaders in the Southeastern States which include: West Virginia, Virginia, North Carolina, South Carolina, Tennessee, Kentucky, Georgia, Florida, Alabama and Mississippi.

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Theatrical Landmark' 'Converted'

Harlem's Lafayette Theatre Will Be A Church; Ceremony Nov. 1st

NEW YORK—The old Lafayette Theatre, which has housed every conceivable type of theatrical entertainment from minstrel shows to Grand Opera—from vaudeville and musical comedy to drama and from ballet to bop, is to become a church!

Elaborate dedication services for the "Institutional Christian ME church," which is now doing a face lifting job on the ancient structure on 7th between 131st and 132nd sts., are being planned by a committee from the Negro Actors Guild in conjunction with the pastor of I.C.M.E., Rev. L. S. White.

Headed by Frank Schiffman of the famed Apollo Theatre and former manager of the old Lafayette, the committee, consisting of Dr John H. Johnson, pastor of St. Martin's Episcopal church; Josephine Heathman, Abbie Mitchell, former executive secretary of NAG; Tom Moseley, NAG administrative secretary; Hon. Lester A. Walton who, in addition to his many other activities, is currently chairman of the Coordinating Council for Negro Performers, and others, plans to start the Saturday Nov. 1st dedication service with a parade.

Promptly at 2 p.m., the group, including a police excort under Commissioner Battles; the Auxiliary Police, under Willie Bryant; AGVA, AFRA and Equity members; Negro Actors Guild members; the West Harlem Branch Civil Defense under Chief Wesley Williams, together with other representative groups from the area, will form at 110th st., and march up Seventh ave., to the "Tree of Hope" at 131st st., where a brief ceremony will be held. This ancient stump, said to have been named by actor Leigh Whipper, has been revered by performers, some of whom are quite positive in their belief that the "Tree" possses magic charm—that a job be secured merely by patting it.

At 3 p.m., the group will enter the church for a one-hour program in which the complete history of the Lafayette Theatre will be traced from 1913 (and the old Lafayette Stock Company), to its closing days by Noble Sissle, Lester Walton, Abbie Mitchell and Frank Schiffman.

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Texas

Spindletop Drive-In To Have Gala Opening April 4

Beaumont— The opening of the Spindleton Drive-In has been completed to the minute detail, Negroes of Beaumont will have the most modern equipped and up-to-date drive-in theatre in Texas. The management has left nothing undone to make this Drive-In the equal of any and the superior of many. The Spindletop is located on the Port Arthur Highway at the City Limits of Beaumont, not too close in to be congested and yet far enough out to be exclusive. The ramps will accommodate 450 cars and equipped with ajustable speakers for each ear. The confectionary is made of stainless steel and equipped to serve pop corn, hot dogs with chili, peanuts, candy, coca cola, root beer, orange juice and is the last thing in sanitation. There is a large and conveniently arranged play ground for the kiddies. Just in case---the mosquitoes become annoying the management has fogging machines to cope with this situation.

49a (2) Lone

The ticket booth is so located that the cashier can see the picture, this is the only Drive-In here that has a speaker in the ticket booth. There will be four boys who will assist drivers in spotting their cars in the ramps. There are two super Brenkert Projectors, so powerful are these instruments a water cooled system is used in the operation of them.

Informer Dat. 4-5-52

R. C. A. Sound system has been installed. Adequate rest rooms have been provided for men and women and are conveniently located.. A public telephone has been installed for the convenience of the patrons. The management is pledged to a good run of pictures, this goes without saying, when one think of the enormous sum, invested in the Spindletop Drive-In. There will be between 12 and 15 Negroes given employment at the New Splindletop Drive-In, this and the large investment is sufficient evidence that the management solicits and appreciate your patronage. The gala opening will be April 4, 1952, at 6:30 p.m., with appropiate ceremonies.

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Movie Lots Gossip

By HARRY LEVETTE

HOLLYWOOD, Calif. — (ANP) — All eyes of Hollywood were on Chicago both in interest, and visually by the magic television. Many top figures made the trip there, to be on the ground floor, both because of the importance of politics to the movice industry, in the case of writers and producers to glean new impressions from the swiftly moving, exciting real-life drama taking place, and the 1,001 contributing scenes and by-plays that fit into the whole fabric of a political convention.

"Night Without Sleep,'" Twentieth Century Fox's big thriller with the colorful all-colored cabaret sequence, will not be released until September. But I will attend a preview either in lot projection room, or at the Academy Award theatre in the next few days. Then I'll tell you all about it, except spilling the beans on how the plot ends. For that you'll have to wait until the "big brass" of the studio gives the go signal.

"Water Birds" by the Walt Disney Studio, was viewed by "Yours Truly" long before its present release. If you have not seen it you should. It is full of the drama and even comedy of out-door life, and is filled with some wonderful views of nature at its best.

Hollywood goes out-doors with its entertainment in the summer, so besides Hollywood Bowl's Symphonies Under The Stars, other open air shows now on tap are a renewal of "Show-boat," "The Pilgrimage play," which depicts the story of Christ in its natural theatre high in the hills, and a number of other lesser out-door plays and spectacles.

SHORT SUBJECTS ON NEGRO PROGRESS

"The Negro in Industry," a valuable documentary film billed to start at the Bill Robinson theatre on Central avenue has been eagerly awaited by the more progressive group of the local citizenry. This unusual short feature, compiled in a report to our much-travelled chief C. A. Barnett, by key figures in some of the greatest American corporations, will for the first time acquaint the average local Negro with the fact that members of our race are playing a greater role in the manufacturing and creative worlds than they had ever dreamed.

Local Negroes right here in the heart of Hollywood could if they would, pool their resources and make a continued chain of such documentary short subjects just as the Catholic group produces the Cathedral films. There are hundreds of cities throughout the country where at theatres with a large Negro patronage, or separate, all-colored houses in the South, such films would receive a welcome booking.

There are any number of idle lots like the old Harold Lloyd studio, small but with adequate business and residential street sets, special buildings, country road, trees, etc., that could be used to film these shorts.

Such films would return a profit, which even if not large, would supply the funds to keep going. I suggested as much to Walter White back in 1945, when he came here intent on setting up an office in Hollywood, and force the motion picture industry to allow him to censor all films in which Negro actors were cast. His action, however, only served to cause the studios to leave Negro characters out of the plots to avoid adverse criticism.

BRIEF BREVITIES

Elaine Delmar, secretary of the Levette Movie Gossip Club of Creole teen-agers in New Orleans, until their graduation and disbanding, 1948 to 1950, will be down here from Berkeley soon, She has been living there with her aunt and uncle ever since she returned with them from last year's Mardi Gras. — Delphine Dyer, pretty petite president, will arrive here next month also straight from the Crescent city. This will be her first visit to Hollywood and its spraddled "suburb," Los Angeles proper.

Composer-band leader Joe Lutcher, and his lovely vivacious new heart-beat, Mrs. Jewel Johnson, entertained a few of their close friends one evening last week with a big barbecue feed and plenty of liquid refreshments. It was held in her spacious, beautifully furnished, two-story home on Figureaoa street.

Among those present were: Mae Brooks, Irene Nutter, Gloria, Leonard Warren, Albert Johnson, "Yours Joyfully," plus more. Several of the latest Joe Luther records were played during the evening.

When Lionel Hampton, "King of the Vibes," returns here will have an opportunity to sit down for a few days and complete that book, covering the story of his life, which we started last year, while he was here. The first line in Chapter I, reads, "Do you think I should start a band of my own, Harry?"

"By all means yes, Hamp, you're already the world's fastest drummer, you'll have the world's greatest band."

And there by hangs the tale.

Jimmy Edwards, who sky-rocketed to international fame in Stanley Kramer's bed documentary, pace-setting feature "Home Of The Brave," has signed at a sizeable sum for another Kramer production. This time it is the screen version of the memorable stage success "Member of the Wedding," Ethel Waters' latest triumph. Edwards will play the role of "Honey," Ethel's foster brother. It will be released by Columbia.

What, no Hazel Simpson news? Nope, not this session.

Prepare Film Of Negro Life

NEW YORK — (ANP) — The American Newsreels Corporation here is in the midst of a new film series to be released early next year, dealing with the achievements and important events of Negroes through out the United States and the world.

E. M. Glucksman, president of the ANC stated this week that the new series, part of which will be in technicolor, will include most of the 48 states and countries in Europe and Asia where Negroes are serving in foreign service and on the battle fields of the world.

"One of the dramatic scenes forthcoming," Glucksman said, "will be a Sabrejet battle with a Russian built MIG over Korean soil."

A crew of ANC cameramen journeyed recently to Bergen County, N. J., and filmed the progress of taxicab owner John T. Wright, first Negro ever elected councilman in this county, and one of the few Democrats to win in this Republican stronghold.

Also included in this new film series, will be: the Rev. Nathan Wright of Boston, whose family has just been chosen "Family of the Week" by the Pittsburgh Courier; a camera close-up of the man who probably holds the world's record for diplomatic service — Charles Brown who has served the British Embassy for 64 years in Washington.

In St. Louis the ANC cameramen recorded the beginning career of Mrs. Floy Jones, who in her first four months as the first Negro woman on the local police force has won wide acclaim for her work in fighting crime. She was responsible for smashing a fake gypsy fortune telling racket several months ago.

New York will be represented in the series through the success story of Joseph Christian, who was recently elevated to a top post in one of the nation's largest distillery corporations.

Other cities included will be Providence, R. I., Chicago, Atlanta, Ga., East St. Louis, Ill., Pittsburgh, and European cities in France and Germany.

Muriel Smith Gets Movie Role

Muriel Smith, noted Negro singer and dancer who starred on Broadway in Billy Rose's "Carmen Jones" and is currently playing the "Bloody Mary" role in the Joshua Logan-Oscar Hayward London production of Rodgers' and Hammerstein's "South Pacific," will make her motion picture debut as "Aicha," the famed Negro dancer of Montmartre during the Toulouse--Lautrec era, in "Moulin Rouge," the Jose Ferrer starrer now before the cameras in London, United Artists announced today.

Miss Smith was signed by director John Huston in London to fill the important role in his Technicolor film version of the Pierre LaMure best-seller, in which Ferrer portrays Toulouse-Lautrec. Collette Marchand, Zsa Zsa Gabor and Suzanne Flon also play top roles.

Following a four-year road tour in this country in "Carmen Jones," Miss Smith went abroad to become a night-club star on the Continent and in England before she joined the London company of "South Pacific" almost a year ago.

Hollywood Edict: No Repeat Roles For Negroes Regardless Of Ability

By HILDA SEE

HOLLYWOOD—Short time ago we ran across an editorial discussing the failure of filmland to see that follow up performances came to Negroes who were considered firsts in pictures, comedy excepted.

The story interested me no end because many of those named were old friends of mine, folk I have joined in breaking bread with in their days of plenty and when they had little.

First big studio I remember that featured Negro players was "Hearts in Dixie" that grabbed Clarence Muse from the stage's Lafayette players and had him in the top spot. In this move Clarence did quite well. He never came back in anything nearly so heavy and we have often wondered why.

One of the persons mentioned in the editorial was Freddie Washington, the "Peola" of "Imitation of Life." Miss Washington turned in a brilliant performance as the daughter of Louise Beavers who also has been seen in good movie roles.

Miss Beavers has been back in other pictures but most as maid or companion to some reigning star but La Washington's performance was the Alpha and Omega of her career as a movie player.

Somewhat rivaling Freddie in this respect is Nina Mae McKinney who startled the nation and the world with her performance in "Hallelujah." Nina has been back in several films but for the most part her participation has been in the usual maid roles. She was in "Pinky," yes, but the top role went to an ofay and her part was far below that given Ethel Waters. 'Tis true no one can complain about playing second role to Ethel Waters but it does seem that Nina Mae might have been given the title role. She is one of the mullatto type and could have



NINA MAE McKINNEY

easily done the things asked of the ofay artist who was in the lead. These are but a few instances of Hollywood's desire to cast Negroes for one pix and then find no further use for their talents, however, good box office they may turn out to be.

I have watched with interest career of James Edwards who was a standout in the Kramer picture, "Home of the Brave." Up to now I have grown weary watching since nothing appreciable has happened. Edwards has been cast in a few minor roles since but nothing has come his way to even approach the "Home of the Brave" assignment.

There of course have been instances of ofay performers getting one big break and no more but their cases were different. Generally it has been due to the fact that once the ofay star is "made" his ideas of his value at the box office does not balance his worth as measured by the producers and studios. This is not true of the Negro performers. They have been willing to talk "turkey" on a more moderate scale. Want more? Yes, of course they expect a raise on the second time around but not out of proportion. What they ask is a chance to act and for a living wage. This information I was able to gain on a very recent visit to some of the studios that have employed Negroes.

The latest career to watch is that of Billy Marshall who performed so marvelously in the role of "King Dick" in Lydia Bailey." William, a Gary, Ind., boy has admitted that offers have come his way much slower than was expected following the plaudits received for his performance in "Lydid Bailey."

Maybe the exception was Lena Horne, one of the few stars to be actually contracted to a major studio. Miss Horne worked often and gainfully. Yet, I somehow felt she was being held back, in a manner of speaking, during her stay with MGM studios. As for Ethel Waters, her case is different yet. Ethel has been offered several roles in pictures which the star refused from the start. Her idea was either I play a good role or none at all. "I refuse to play maid to players I consider no better than I am," she often told reporter. Wouldn't mind it at all if I didn't know they are doing it because I am colored.

Fox Studios Pleased Ruth Attaway Is Inked

HOLLYWOOD, Calif. (ANP) — With a sizeable salary on her contract, and directors well pleased with her work, Ruth Attaway, noted Broadway stage, radio and television actress, has been signed by Producer Sol C. Siegel for an important Negro role in the 20th Century Fox picturization of the Irving Stone best-selling novel, "The President's Lady."

Miss Attaway is set to portray "Moll," the Negro slave-housekeeper who proved to be the one loyal friend Rachel Jackson (Susan Hayward) had when the storm of vile rumor spread over Rachel's inadvertent marriage to Andrew Jackson (Charlton Heston) before her first husband, Lewis Robarbs (Whitfield Connor) had divorced her.

The role is one with which Miss Attaway is familiar, since her family has always held study groups of research on the slave period in American history.

In coming to Hollywood to make her film debut, Miss Attaway missed out on portraying on television the Georgia Burke role she had been understudying on Broadway for the past six months in "The Grass Harp." The actress also gave up her role in the CBS "soap opera," "The Doctor's Wife."

Miss Attaway is a remarkable young woman who alternates with equal ease from an acting career to one as a social worker. Born at Greenville, Miss., she was brought up in Chicago from the time she was three years old. She is the only member of her family who went into an acting career.

Her father, the late Dr. William Alexander Attaway, had a notable career as a physician until his death. Her mother was a teacher in the Chicago Public schools. Just this year she retired from teaching at this country's largest grammar school, Forestville.

Miss Attaway's sister, Mrs. Florence Miller, still teaches school, and her brother, William, who always urged her on in her theatrical aspirations, is the author of two books published by Doubleday-Doran, "Blood on the Forge," and "Let Me Breathe Thunder."

The charming young actress is a graduate of the University of Illinois, where she received her A. B. She majored in sociology, but also took dramatic training, with the result that she ap-

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Newsreels to Continue Capturing Historic Achievements of Negroes

NEW YORK — (ANP) — The American News Reels Corporation of this city is beginning another historic achievement in the history of newsreels when it presents color stories on the American Negro from New Jersey to Korea and Ethiopia.

A series of eight films beginning early next month will be produced by E. M. Glucksman of the ANC and will highlight many of America's most fabulous cities and the people that make them world known.

The first reel will be a camera tour of Atlantic City and its resort centers. Later it will cover the two St. Louis personalities who won a free trip to Paris on a New York TV quiz show, Mr. and Mrs. Willoughby Jones.

The series also will include St. Louis and its Mound City Negro Business League's huge celebration week which will kick-off with a 150 automobile and float parade depictnig various types of businesses.

During elections the series will cover Gen. Dwight D. Eisenhower as he was interviewed by three of America's top Negro newspapermen, whose questions made headlines.

Joe Black, famed relief pitcher of the Brooklyn Dodgers who won the opening world series game with the Yankees, will be caught in informal shots as he fields and throws.. and seeks advice from Roy Campanella.

Covering the American scene of Negroes in action is not enough. The American News Reels Corporation went to Korea in the thick of the fighting and cameracaptured Negroes at the front and in the skies. amidst jets ,shells and rockets. Later, at the sumptuous palace of Emperor Haile Selassie, the ANC cameras caught the Lion of Juda as he signed the act by which the 11 year British rule ends.

Several months ago ANC produced its first series of six films covering the Negro in education, business and industry, science, national affairs, entertainment and sports.

MORE JOBS IN FILMS FOR NEGROES URGED

Screen Actors Guild Calls on Producers and Entertainment Industry to Take Action

Special to THE NEW YORK TIMES.

HOLLYWOOD, Calif., Nov. 9—The Screen Actors Guild tonight called on motion-picture producers and the entertainment industry in general to provide greater employment opportunities for Negro artists who, it was asserted, have suffered "inadvertent harm" because of a "well-intentioned but ill-directed" effort to avoid wounding racial sensibilities that has resulted in loss of work for Negroes in the movies.

"In a critical world period, when the democratic credo is under fire from our Communist foes, it becomes increasingly important that the expanding role of our Negro citizens in the community of this nation be adequately portrayed in the entertainment art," the union declared in a statement of policy announced at the annual membership meeting.

The report by a special committee appointed to study employment of Negroes in the movies revealed that the heads of the major studios had been consulted in secret meetings and had assured the guild of "their sympathy and cooperation."

The stars and bit players who crowded into the Academy Theatre in West Hollywood had expected only to witness the installation of a new set of officers headedby Walter Pidgeon as president, and to agree—by what all indications would be a unanimous vote—to support the strike action asked by the board of directors as a result of the breakdown two weeks ago of collective bargaining negotiations with the producers of filmed television commercials and the American Association of Advertising Agencies.

The strike vote, which would set off the first work stoppage in the guild's nineteen-year history, was not scheduled to be taken until late in the evening. It would not become effective until after the organization's members in New York held a voting meeting, set for next Sunday afternoon at the Astor Hotel.

The union, it was announced, has a financial surplus or "strike war chest," as it was officially termed, totaling $634,316. The fund would be sufficient to finance a strike of indefinite length, since only a small percentage of the working membership would be affected, adn most of those have other sources of employment.

William Walker, Negro member of the guild's governing board, presented the report, which urged producers, writers, directors and casting agents to "consider the Negro artist primarily as an artist" as a means of correcting the existing situation where jobs are scarce because the creators of stories, films and plays are apprehensive about indicating Negroes for roles that might be regarded as putting them in a menial position.

"In the recent past," the report stated, "a well-intentioned but ill-directed sensitivity to this problem has worked inadvertent harm to the Negro artist. Apprehensive of doing injustice to the Negro citizens and offending humanity, writers and producers have tended to eliminate the Negro in comedy and service roles.

"This policy, well meant though it may be, is unrealistic and has seriously curtailed the employment of the Negro artists. While caricature and stereotype are always to be condemned, there is nothing inherently wrong in comedy or servant roles when they are part of an honest living presentation.

"However, when the Negro citizens are presented exclusively in such roles, an imbalance results, and their integration in American life is improperly set before the world.

'Enlarge Negro's Scope'

"We must correct this situation, not by eliminating the Negro artist, but by enlarging his scope and participation in all types of roles and in all forms of American entertainment."

The Screen Actors Guild position, it was pointed out, is identical to that proclaimed in a statement on "the integration and employment of Negro performers" drawn up by a committee representing the Dramatists Guild, the League of New York Theatres and the Actors Equity and Chorus Equity Association.

Ronald Reagan, retiring president of the guild, who has served for five full terms, plus a partial term, received a standing tribute from his fellow actors and a gold life membership card. He remains a member of the executive committee and the board of directors.

Mr. Pidgeon and the other officers, including Leon Ames, first vice president; John Lund, second vice president; William Holden, third vice president; Paul Harvey, recording secretary and George Chandler, treasurer, were elected by acclamation.

Dorothy Set For More Films

HOLLYWOOD — Dorothy Dandridge has cancelled $75,000 worth of night club bookings in order to concentrate on motion pictures.

Recently featured in "See How They Run," Miss Dandridge was immediately whisked into another MGM film. "Remains to be Seen."

In the Van Johnson-June Allyson starrer, she plays herself with a crooning assignment of several tunes and a dancing stint as well.

"This is what I've always dreamed of," she confides, "to be an actress. Now wtth this wonderful chance, I've got to come through!"

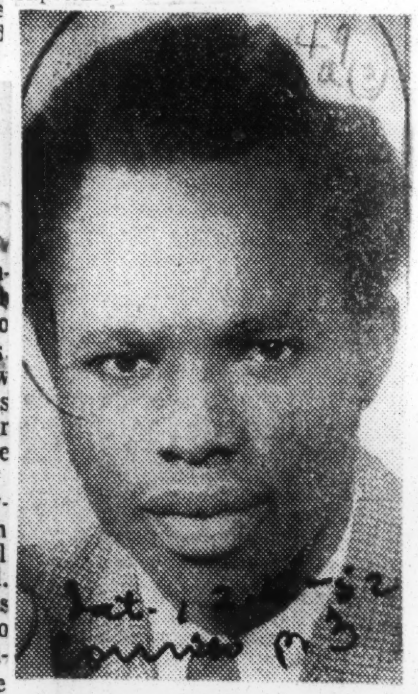
She has been assigned for two more MGM pictures to be made this spring.

Native African Wins Top Role In New Picture

HOLLYWOOD — A 23-year-old native African, Mashood Olabisi Ajala, one of a family of twenty-four children, has won the second male lead in Twentieth Century-Fox' Technicolor adventure drama "White Witch Doctor," in which he will join a cast headed by Susan Hayward and Robert Mitchum.

He will play the part of Ola, with Robert Mitchum as 'Loni. The latter is seen as a famous African hunter. Ola's life is saved by Mitchum during a big-game safari, and he thereafter becomes the hunter's faithful and dedicated companion.

Born in Lagos, Nigeria, where his father is in the import-export business, Ajala, who cycled 2,280 miles from Chicago to Los Angeles last summer, learned to speak English at the age of 6 when he enrolled in a missionary school. He later graduated from high school in the Nigerian capital.



MASHOOD OLABISI AJALA

. . . starring in new film

The "White Witch Doctor" assignment, which puts Ajala on a $300-a-week movie contract with the studio, will go before the camera this week.

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Harlem's Drive On Film Bias

See End Of Typed Roles For Negro Stars; Cameramen Also Given Hope

NEW YORK— Harlem talks back to Hollywood is the slogan under which the Film Chapter of the committee for the Negro in the Arts opened its 1952 Harlem Film Festival Saturday, with first Community Film Showing at St. Philip's Parish.

The program included the much discussed STRANGE VICTORY and a Community Newsreel, produced by the Harlem Film School, followed by a discussion period during which Leo Hurwitz, director of STRANGE VICTORY, answered questions and criticisms.

The Harlem Film Festival is one of the means by which the Film Chapter of the ommittee for the Negro in the Arts is advancing its constant campaign against discrimination which during the past fifty years has represented the Negro people overwhelmingly as Aunt Jemimas and Uncle Toms has excluded Negro technicians, writers and directors almost completely from the film industry.

Along with its other activities to secure truthful screen portrayals and job equality in the film industry the Film Chapter of CNA is launching the Film Festival as a platform for Negro audiences to voice their demands of the motion picture industry.

Benny Carter signed for new Fox film

Benny Carter and his orchestra have been signed for a feature stint in 20th Century-Fox's "Night Without Sleep" with Carter himself playing a supporting role in the Gary Merrill, Linda Darnel, Hildegarde Neff-starrer. Also appearing in the picture as a nightclub singer with Carter's band is Mauri Lynn, local television and nightclub singer.

Screen Writers Guild accept first Negro

Mary Elizabeth Vroman, 29-year-old Negro writer, was honored this week at a luncheon at MGM studios. The affair, which served to welcome her to the studio, also welcomed her to an associate membership in the Screen Writers Guild, making her the first Negro woman ever to hold a Guild membership.

Miss Vroman, third grade schoolteacher from Montgomery, Ala., recently won one of the Christopher Awards for her story, "See How They Run," published in the Ladies Home Journal of June, 1951.

The story was bought by MGM, where it will be produced by Sol Fielding. Script is being prepared by Emmett Lavery with Miss Vroman as consultant. "See How They Run" is the writer's published work.

"See How They Run," said by MGM to be the finest story out of the South since "Green Pastures," traces the life of third graders and the influence of a teacher on an 11-year-old boy.

'What A Man.....!'



"A big handsome guy," said D. Arnett Murphy, vice president and secretary, as he greeted William Marshall last week when he visited the Baltimore AFRO office on his (Marshall's) tour of the city before an in person appearance at the opening of "Lydia Bailey" at the Regent Theatre.

Newest Colored Movie To Be Seen In 400 Theaters

A series of six films dealing with colored America, its progress and achievements is being shown in 400 theaters.

After first showing in more than 400 theaters, they will be made available to social and fraternal organizations, trades unions, colleges, educational groups, and cultural organizations.

Traces Institutional Growth

"Education" traces the growth of educational institutions from the original establishment of Tuskegee Institute by Booker T. Washington more than 70 years ago to the present.

The film shows the campuses and plants of important colleges and universities and reveals that Howard University, the largest school of its kind in the United States, now has a huge 17 million dollar expansion program under way under the direction of Dr. Mordecai Johnson, President of the University.

Need Teachers

The film points out that while at the present there are 109 colored colleges and universities, there is a pressing need for four times as many teachers as there now are, five times as many doctors and dentists, seventeen times as many lawyers, twenty times as many chemists.

"Science" goes behind the scenes of some of the nation's most important laboratories and reveals the remarkable advancements and scientific skills of the group.

It shows among other things how the brilliant research of the late Dr. Charles R. Drew in pioneering the development of blood plasma has saved hundreds of thousands of lives.

Medical Contributions

Other highlights are the invaluable contributions to medical science that doctors at the New York Harlem Hospital are making in the fight against cancer, and the continuation of the work of George Washington Carver, who achieved world-wide recognition, at the Carver Foundation at Tuskegee under Dr. Clarence T. Mason.

First Hand Report

A first hand report on members of the race now holding important positions in national and international affairs is given by the distinguished Chairman of the House Expenditures Committee, Congressman William Dawson, in the "National Affairs" film.

Among the people who are seen in this picture are Dr. Ralph Bunche, winner of the Nobel Peace Prize; Channing Tobias and Mrs. Edith Sampson, United State delegates to the United Nations; James Evans, Civilian Aide to the Secretary of War; Francis Rivers and Brig. General Benjamin O. Davis.

Mr. Willard S. Townsend, International President of the United Transport Service Employees, CIO, and Mr. Horace Sudduth, President of the National Negro Business League, report on "Industry."

They show how members of the race are rapidly achieving positions of leadership and executive responsibility in business. The remarkable growth of insurance companies and banks is among the other facets of business interestingly screened in this picture.

Jesse Owens

Jesse Owens, the only man to hold five world records in track at one time, tells what he recalls as the greatest sports triumph of his career in the "Sports" film and introduces a true parade of champions.

The film shows many great athletes in action. Among them are Joe Louis, Buddy Young, Roy Campanella, Ray Robinson, Jackie Robinson and many other famous greats in the world of sports, including the famous 1951 World Series Giants outfield of Monty Irvin, Willie Mays and Hank Thompson.

Show Business

"The Negro in Entertainment." a Who's Who of show business, is a film parade of the world's greatest entertainers. Among the outstanding personalities featured in the film are W. C. Handy, father of the "Blues;"

Etta Moten, the "Bess" of the Broadway smash hit "Porgy and Bess;" Louis Armstrong, one of the truly great musicians of our times; Pearl Primus, a fine inventive dancer;

Ethel Waters whose voice has left an indelible mark in the world of jazz; and opera stars Lawrence Winters and Camilla Williams

The Producer

This documentary series of films was produced by E. M. Glucksman with the advice and counsel of a National Board of Selection consisting of Dr. Frederick Patterson, President of Tuskegee Institute;

Mr. Willard Townsend, President of the United Transport Service Employees, CIO; Mr. Claude A. Barnett, Director of the Associated Negro Press; the Rev. Marshall Shepard, Recorder of Deeds for the city of Philadelphia;

Mr. C. C. Spaulding, President of North Carolina Mutual Life Insurance Co.; and Mr. William Trent, Director of the United Negro College Fund.

Great critical acclaim has been bestowed on this documentary series in special previews.

'Unusual Films'

United States Congressman W. L. Dawson said: "Be sure to see these grand films. They're unusual, interesting, exciting and a fine tribute to the Negro."

James C. Evans, Civilian Assistant to the Assistant Secretary of Defense, stated that the small group of Washington officials who viewed the film, "The Negro in



Mr. W. Townsend Mr. C. Barnett Rev. M. Shepard Dr. F. Patterson



Mr. W. Trent Mr. C. Spaulding

National Affairs," felt that it had captured in a remarkable way the work of the colored people in this field.

Dr. David D. Jones, President of Bennett College called the special preview of the films held at this college "an inspiring occasion."

'Magnificent Job'

Mr. C. C. Spaulding, President of the North Carolina Mutual Life Insurance Company, states that "a magnificent job" was done in producing "these informative and educational" films

Dr. R. W. Brown, Director of the George Washington Carver Foundation, stated that these films "call attention, in a very effective manner, to an area of Negro life that is little known and appreciated by the American public."

Rev. Marshall Shepard, Recorder of Deeds of the City of Philadelphia; C. C. Spaulding, President of North Carolina Mutual Life Ins. Co.; and William Trent, Director of the United Negro College Fund.

All of these films will play the above theaters soon.

Jesse Owens, in new documentary, tells of "The Negro in Sports"

"The Negro in Sports," a film parade of champions, will be shown at the Bill Robinson theater for a full week, beginning Sunday, and at the DeLuxe, Largo, Lincoln, Linda, and Savoy theaters on July 13.

One of a series of documentary film shorts on Negro America, the picture is headlined by Jesse Owens, who at one time held five world records in track.

Featured with Owens are such outstanding track stars as Harrison D. Dillard and Mal Whitfield; Jackie Robinson, Monte Irvin, Willie Mays, Roy Campanella and other baseball greats; Goose Tatum and the Harlem Globe Trotters; Buddy Young, gridiron immortal; and those rulers of the ring, Kid Gavilan, "Sugar" Ray Robinson, and Joe Louis.

In amateur sports the high spot is the traditional football game between North Carolina A & T and North Carolina college. Claude A. Barnett interviews Jesse Owens in this film. Other pictures in the Negro America series deal with Entertainment, Industry, Education, Science and National Affairs.

The films were produced by E. M. Glucksman with the advice of a National Board of Selection consisting of Dr. Frederick Patterson, president of Tuskegee Institute; Willard Townsend, President of the United Transport Service Employees, CIO; Claude A. Barnett, Director of the Associated Negro Press;

Negro Short Film, on Negro local theatres

The "Negro In Education," a documentary short on educational opportunities for Negroes, opens June 29 for 7 days at the Bill Robinson theater, and on July 6 at the Deluxe, Largo, Lincoln, Linda, and Savoy theaters.

First in a series of absorbing the picture spotlights Dr. Frederick Patterson, president of Tuskegee Institute, who in a film report to Claude A. Barnett of the Associated Negro Press, visits the campuses and classrooms of North Carolina college, Tuskegee Institute, Bennett college, and Howard university.

At Howard, Dr. Mordecai Johnson outlines the 17 million dollar expansion program already underway.

Other films in the series, dealing with "Sports," "Entertainment," "National Affairs," "Industry" and "Science," will be seen at these theaters soon.

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'Legal Beavers' Welcome Actor Home



Canada Lee, just returned from a motion picture assignment in Africa, is shown at a welcome home party at the Riverside residence of Judge Francis E. Rivers, in New York City. Listening to his experiences are. Judge Rivers and Chief Assistant District Attorney Joseph Sarafite, seated. Left to right, standing: Judges Myles Paige, Charles Brietel and Rocco Parella.

Juanita Moore gets Columbia picture part

With a recently completed key role in "Lydia Bailey" a 20th Century-Fox to her credit, ex-chorine-turned-actress Juanita Moore has been signed by Columbia to play a native role in "Affairs in Trinidad," which co-stars Rita Hayworth and Glenn Ford.

Miss Moore made a splash as an actress last year, playing the feminine lead in the Negro Art Theatre production of 'Golden Boy."

'PINKY' BAN UPHELD BY COURT IN TEXAS

Censorship by City Ordinance to Be Taken to Supreme Court, Johnston Hints

Special to THE NEW YORK TIMES.

AUSTIN, Tex., Jan. 30—The motion-picture industry today lost its first battle in Texas to strike down censorship by city ordinances.

The Court of Criminal Appeals upheld a $200 fine given to W. L. Gelling, Marshall theatre manager, for defying a city censorship board order against showing the film "Pinky."

The action today headed the case toward the United States Supreme Court, as Eric Johnston, president of the Motion Picture Association of America, has hinted that the industry wants another ruling by the high court on censorship.

Robert H. Park of Beaumont, attorney for East Texas Theatres, Inc., said he was ready to go to the high court, but first a rehearing here must be refused.

Judge Tom L. Beauchamp of the highest state court in criminal cases followed closely the reasoning of Judge J. C. Hutcheson's 1950 opinion in the New Orleans United States Court of Appeals, which upheld Atlanta's authority to censor motion pictures.

Judge Beauchamp turned down a plea for the State Court to overrule the 1915 decision of the Supreme Court, which upheld state and city censorship on the ground that the industry could not claim equal rights with the press under the first and fourteenth amendments.

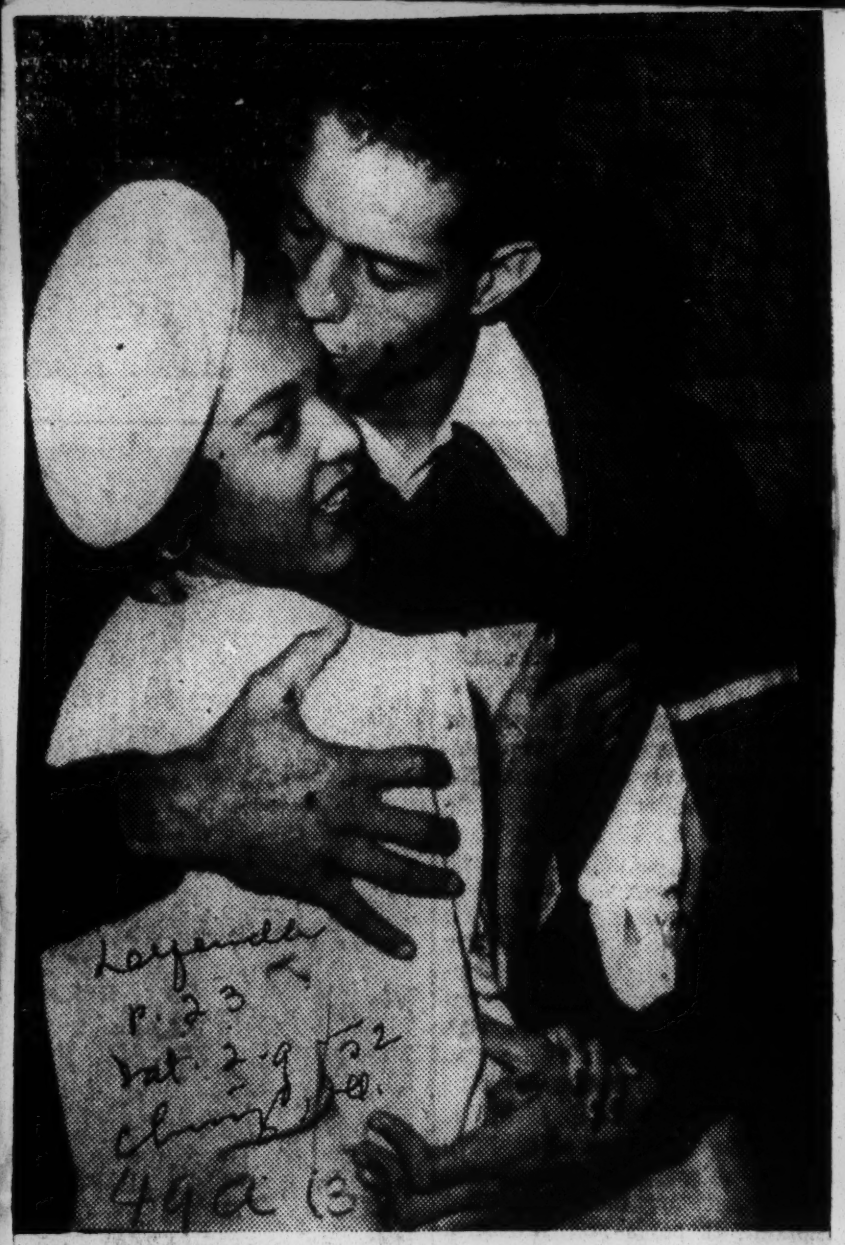
"We can not concede that the motion-picture industry has emerged from the business of amusement and become propaganders of ideas entitling it to freedom of speech," he wrote in the court's ruling.

Even if television and magazines can bring to the youth improper matters, he said, "we cannot concede that this has divested the municipal authorities of a right to regulate such subjects (as motion pictures)."

Nor can the court expect the Supreme Court to extend the first and fourteenth amendments to nationalize the motion-picture industry until it actually does so, he added.

A spokesman for Mr. Johnston said yesterday that no statement would be made by the M. P. A. A. until its legal department had studied the Texas Court of Criminal Appeals decision.

In a speech before the Inland Daily Press Association in Chicago in October, 1950, Mr. Johnston opined that the Gelling case—instituted in February, 1950, when Mr. Gelling, manager of the Paramount Theatre in Marshall, Tex., ignored a city ban on "Pinky"—is a valid test as to whether movies are to be included in the press, whose freedom from censorship is guaranteed by the Constitution.



DOROTHY DANDRIDGE can hardly be classified as a rough and tumble guard but she appears to be having an easy time stopping Billy Brown, ace forward on the Globetrotters basketball team. Scene is from the picture, "The Harlem Globetrotters," current on screen of loop's Roosevelt theatre.

King Cole, Jane Powell To Do Film

NEW YORK. — (ANP) — An announcement was recently made from Hollywood that Nat "King" Cole had been signed by MGM to appear in the forthcoming musical film entitled "Small Town Girl," which will star Jane Powell.

The "King" will sing and play two songs which are being written by Nicholas Brodszky and Leo Robbins.

In 1946 the high stepping performer appeared in the picture "Breakfast in Hollywood," and in 1949 the film, "Make Believe Ballroom."

Boston Censors Outlaws 'Nation'

BOSTON, Mass. (ANP)—Boston censors have done it again.

After more than 30 years of successful recurrent runs in theaters throughout the world, the epic silent film, "Birth of a Nation," has been barred in Boston.



STEPIN FETCHIT RETURNS — Making his third screen comeback after an absence of 16 years, Stepin Fetchit, still looking like a youngster in spite of his 54 years, plays a deck hand on a sternwheel river boat in "Bend Of The River," the new U-I movie starring James Stewart (right). News Press Photo

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Movie Lots Gossip

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By HARRY LEVETTE

HOLLYWOOD, Calif. — (ANP) — Democracy at its unassuming best was evident in Hollywood, last week, on two epochal and long to be remembered occasions. These were: Call P. 8 Kansas City Call 1-29-52

The big press party at NBC, staged in honor of two new colored staff members.

An elaborate dinner in the Beverly Hills hotel, at which a young colored school teacher, Miss Mary Elizabeth Vroman, was honored as a $2,000 prize winner for story writing. She was the only Negro among the fifteen winners.

My guest, lovely Shantez Forson, and I were at a table with Mr. and Mrs. Jourdan, prominent Hollywood figures and one of the friendliest Caucasian couples I have ever met. They got a kick out of Shantez' sparling wit, and invited us out to see them at some future time.

Many eyes were focussed upon Dr. A. J. Somerville, only Negro police commissioner, and an author, and charming beautifully gowned Mrs. Vada Somerville. It is an interesting note that before retiring from the profession, they both being dentists, had operated one of the leading dental offices here.

★ STARS IN "RED BALL EXPRESS"

Sidney Poitier, "Bubber" Johnson and Robert Davis, a trio of well-known Negro actors, are prominent members of the cast of Universal-International's "Red Ball Express," a film saga of the activities of the U. S. Army Transportation Corps during World War II.

The three men head a cast of approximately one hundred Negro extras and bit players who also work in the film in support of stars Jeff Chandler, Alex Nicol and Charles Drake.

Both Poitier and Johnson are well-known on the New York legitimate stage, having appeared in top theatrical productions during the past few years.

The three actors enact the roles of army transportation truck drivers in the action-packed film, and all worked "on location" at Fort Eustis, Virginia, where most of the scenes in the picture were filmed.

Aside from his acting activities, Sidney Poitier is the owner of a poular Harlem restaurant which he calls "Ribs in the Rough."



NBC ENTERTAINS LOS ANGELES PRESS.— The National Broadcasting company, jointly with RCA Victor, entertained members of the Negro press at a cocktail party last Thursday afternoon at NBC in Hollywood. The purpose of the party was to greet Joseph V. Baker, public relations consultant for the Radio Corporation of America, and Frank Terry, who has joined the Joseph V. Baker Associates firm as West Coast representative for NBC and RCA Victor. Terry is a native of Los Angeles, living there all of his 33 years. Before joining the Baker organization, he worked with RCA Victor distributor in Los Angeles, and the Leo J. Meyberg company. Officials and staff members of both companies were in attendance.

Left to right: Betty Martina, noted Spanish-Moroccoan dancer; Thomas B. McFadden general manager, of station KMBH-NBC in Los Angeles; Vi Moten Brown of the California Eagle, Wendell Green, also of the Eagle; Bee Canterbury, NBC public relations man; Ethel Jarmen and Lawrence LaMar, Negro Press Bureau.—NBC Photo.



One of the male dancers, attired in ivory armlets and monkey fur, who perform in "Latuko," which opened Tuesday at the Coronet.

SCREEN REVIEW:

'Latuko' Is Heady Brew Of Realism

By RUAL ASKEW

LATUKO: (Coronet, March 11 to 14): Screenplay by Charles L. Tedford. Produced by Edgar M. Queeny under sponsorship of American Museum of Natural History. Filmed in Kodachrome (prints in Technicolor) by Queeny and Fort B. Guerin. Released by Jarville Studios.

Without being sensationalized more than primitive man and nature are sensational, "Latuko" is easily the most oddly fascinating camera exploration we can recall. The 58-minute film experience is as incisive as a surgeon's scalpel, with no false modesty and devoid of subterfuge. It is a dizzying antidote to most ordinary film fare to be sure, but stimulating and unforgettable by its raw honesty.

Filmed during an expedition into the Anglo-Egyptian Sudan in 1950, "Latuko" is an unblinkingly intimate study of the tribe of that name. It will prove something of a shocker for the modern-insulated minds of most viewers and is certainly not the dish of tea for those with Victorian outlooks on life.

A slight story line is discernible through the youth who is being prepared for manhood, his relationship to tribal rituals and customs and the final weaving of spells to break a drouth. Most potent, however, are sequences which reveal the ordeals bestowing manhood, which include the gouging out by knife of two lower molars, the drinking of still frothy blood from a cow and the like. Grisly, yes; but all is presented so matter-of-factly that the intelligent observer is fascinated rather than repelled.



BILL WALKER who co-stars in the film will make a personal appearance at the United Artist theatre as part of the ceremonies that will feature the midwest premiere. Walker, formerly of Detroit, is winning new fame in the famous film colony.

Midwesterner Given Role In French Film

PARIS — Aigman studios signed Walter Bryant to play the leading role, Sidney, in the film "The Respectful Prostitute", an adaptation from the play by John Paul Sartre. Walter is doing this, his first dramatic film role, all in French.



Walter Bryant

Walter and his brother Arthur Bryant, who is in Paris studying classical piano, are both middlewesterners and the talented sons of Mr. and Mrs. Mose Bryant, 2702 Erskine st., Omaha, Nebr. Walter received his dramatic training at the University of Southern California and completed his studies at Drake University.

The past two years Walter has spent at the Institute of Pantheon studying French and has also had the opportunity of playing minor film roles in "The Gallow Bird" ("Gibier de Potence") a French film directed by Rigby and in "Paris Always Sings" (Paris Chants Toujours). Invasion of Italian studios are his plans upon completion of the film.

Recent visitors on the Continent have had the opportunity of hearing Walter recite at the popular night spot run by Dick Edwards of New York, "The Ringside Club", where he was currently master of ceremonies. He plans to give a series of lecturers on French Theatre and also recitals featuring dramatic readings in such classics as Shakespeare, Moliere, Victor Hugo and others.

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World Premiere For Two Films Held At 'Skegee

TUSKEGEE INSTITUTE, Ala.—The WORLD PREMIERE for two new films was held in Logan Hall on the campus of Tuskegee Institute, March 7th, with the producer, the sponsor and the narrators all in attendance.

The two new, unusual documentary films have been produced by the American Newsreel Corporation under the direction of Mr. L. M. Glucksman, who made the trip to Tuskegee Institute for the premiere showing. Liggett and Myers Tobacco Company, makers of Chesterfield Cigarettes, financed the production of the two films, and they were represented at the showing by Mr. Robert M. Gillham of the New York advertising firm, Cunningham and Walsh. Mr. Claude A. Barnett, world traveler and director of the Associated Negro Press, served as the interviewer in the films, and he also made the trip to Tuskegee to be present at the premiere screening.

One of the films, "The Negro in Education," includes an interview with Dr. F. D. Patterson, president of Tuskegee Institute and founder and president of the United Negro College Fund. The picture features scenes in the classroom and on the campus of Tuskegee Institute, Howard University, N. C. College, Bennett College and other leading institutions for higher learning for Negro youth.

The second film premiered at Tuskegee Institute was "The Negro in Science." This picture is a graphic presentation of Negroes who are scientists and have made outstanding contributions to the progress of science, and it features scenes in the laboratories of the George W. Carver Foundation at Tuskegee Institute, Provident Hospital in Chicago, Harlem Hospital, New York City, Research Departments of Howard University, and in other laboratories where Negro scientists now work.

These two films are a part of a special series which will include "The Negro in Industry," "The Negro in National Affairs," "The Negro in Sports," "The Negro in Entertainment" and other activities of vital national interest in which Negroes are participating and making outstanding contributions.

The screening at Tuskegee Institute was in connection with the annual Basketball Tournament of the Southern Intercollegiate Athletic Conference.

World Premiere For Two Films Held At 'Skegee

TUSKEGEE INSTITUTE, Ala.—The WORLD PREMIERE for two new films was held in Logan Hall on the campus of Tuskegee Institute, March 7th, with the producer, the sponsor and the narrators all in attendance.

The two new, unusual documentary films have been produced by the American Newsreel Corporation under the direction of Mr. L. M. Glucksman, who made the trip to Tuskegee Institute for the premiere showing. Liggett and Myers Tobacco Company, makers of Chesterfield Cigarettes, financed the production of the two films, and they were represented at the showing by Mr. Robert M. Gillham of the New York advertising firm, Cunningham and Walsh. Mr. Claude A. Barnett, world traveler and director of the Associated Negro Press, served as the interviewer in the films, and he also made the trip to Tuskegee to be present at the premiere screening.

One of the films, "The Negro in Education," includes an interview with Dr. F. D. Patterson, president of Tuskegee Institute and founder and president of the United Negro College Fund. The picture features scenes in the classroom and on the campus of Tuskegee Institute, Howard University, N. C. College, Bennett College and other leading institutions for higher learning for Negro youth.

The second film premiered at Tuskegee Institute was "The Negro in Science." This picture is a graphic presentation of Negroes who are scientists and have made outstanding contributions to the progress of science, and it features scenes in the laboratories of the George W. Carver Foundation at Tuskegee Institute, Provident Hospital in Chicago, Harlem Hospital, New York City, Research Departments of Howard University, and in other laboratories where Negro scientists now work.

These two films are a part of a special series which will include "The Negro in Industry," "The Negro in National Affairs," "The Negro in Sports," "The Negro in Entertainment" and other activities of vital national interest in which Negroes are participating and making outstanding contributions.

The screening at Tuskegee Institute was in connection with the annual Basketball Tournament of the Southern Intercollegiate Athletic Conference.

Association, keynoted his talk with a discussion of "125 Years in Search for Democracy." His talk originated at WBBM, Chicago.

MGM to Film Ala. Teacher's Story

HOLLYWOOD — Miss Mary Elizabeth Vreeman, Montgomery, Ala., school teacher, has become the first Negro woman to sell her works to a major Hollywood studio. She has arrived here to be technical adviser for the filming of her story, "See How They Run," which won a Christopher Foundation award. M-G-M bought the story.

New Films Premiered On 'Skegee Campus

TUSKEGEE INSTITUTE, Ala.—The world premiere for two new films was held in Logan Hall on the campus of Tuskegee Institute on Friday, March 7, with the producer, the sponsor and the narrators all in attendance.

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REGENTS FIX BAN ON AFRICAN MOVIE

Board Rules That 'Latuko,' Documentary Film, Should Be Barred as Indecent

SPONSOR PROTESTS STAND

American Museum of Natural History Calls Picture True Portrayal of Natives

The State Board of Regents ruled yesterday that an African documentary film sponsored by the American Museum of Natural History was indecent and should not be shown publicly in this state.

In the ruling the board rejected an appeal by the museum from a recent decision by the State Education Department's Motion Picture Division denying a license to the picture on the same ground of indecency. The film is called "Latuko."

The board did not elaborate on the reasons for its ruling but it was understood that the objections were to the nudity of the African natives depicted in the film. The picture, filmed in 1950 by Edgar Monsanto Queeny, chairman of the Monsanto Chemical Company and a museum trustee, includes several scenes in which nude males appear.

The regent's action brought a prompt response from Alexander M. White, president of the museum, who said the institution was "deeply disappointed" and that its judgment was that "there is nothing intrinsically indecent" in portraying African natives "as they actually live."

Museum Defends Film

Mr. White's statement follows:

"The museum is deeply disappointed that the people of New York State will be unable to view the museum-produced documentary motion picture, 'Latuko,' because of the decision handed down today by the New York State Board of Regents refusing to license 'Latuko' on the grounds that parts of the film are 'indecent' within the purview of Section 122 of the Education Law.

"It is a documentary film of the highest intellectual integrity carrying the unqualified endorsement of the American Museum of Natural History. It was photographed under the direction of a trustee of the museum, Edgar Monsanto Queeny, on an official American Museum African Expedition into the Anglo-Egyptian Sudan in 1950.

"This film constitutes a thoroughly authentic record of the primitive people in the village of Tirangole, located in the Province of Equatoria, and photographically reports with absolute fidelity the actual day-to-day living of the Latuko people.

"The primary object of this film is to educate and enlighten the audience as to the manner in which primitive people are living in Africa today. If nudity is objectionable per se many of the great masterpieces of painting and sculpture should be withdrawn from exhibition. It is the museum's judgment that there is nothing intrinsically indecent in portraying these African natives as they actually live."

Notes Enthusiastic Reception

"Enthusiastic reactions to 'Latuko' have been forthcoming from prominent church and educational authorities. 'Latuko' has been very well received in Los Angeles, St. Louis, Memphis, Salt Lake City and other cities.

"Critics have particularly praised the obvious authenticity of 'Latuko' as showing in strict simplicity the life of an almost unknown African tribe. The entirely natural state of undress of the natives has attracted little attention where the film has been shown, but has rather been accepted as correct photographic recording of their way of living.

"The American Museum has full control of the promotion and distribution of 'Latuko,' particularly in reference to advertising. The museum's high standards of dignity and propriety will be maintained where 'Latuko' is shown."

A special sub-committee of the regents' board viewed the motion picture recently and gave a report that said:

"The picture presents in color a cross-section of the life and living of the inhabitants of a small African village located in the Sudan. The film, undoubtedly, has certain scientific and educational value. In our opinion, however, the parts required to be deleted are indecent."

In the report the sub-cimmittee noted that special provisions are made in t he Education Law for the issuance of permits to show films of a scientific and educational nature where they "are not to be exhibited at any private or public place of amusement."

The committee asserted that such a permit would be issued "if the applicant requests it."

Had Premier Last May

The disputed picture had its "permier" in St. Louis last May. After showing at two theatres in that city, it was booked into the Paramount Theatre in Hollywood, where it received a cordial welcome from large crowds.

Mr. Queeny did not intend originally that the picture be distributed on a "theatrical" basis. However, a recommendation that it be tried out publicly was made by Harry Arthur, St. Louis theatre operator, after he had seen the footage.

Soon after the film was released, it received the "C" or "condemned" rating from the Roman Catholic National Legion of Decency. The film was submitted to the Motion Picture Production Code office for a purity seal. but was turned down.



JUANITA MOORE, a newcomer to the screen, plays the important role of 'Marie' in the new motion picture, 'Lydia Bailey,' based on Haiti's fight for independence in 1802. Shown greeting her is the star of the film, Dale Robertson, who portrays Albion Hamlin. A party of newsmen, including Defender's Al Monroe, was flown to Haiti recently for the movie's premiere in Port-au-Prince.

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NOTED MEXICAN REVOLUTIONARY LIVES AGAIN IN BIOGRAPHICAL DRAMA



Marlon Brando, as Emiliano Zapata, shields Margo (right), a frightened camp follower, during a clash between two of his henchmen, Joseph Wiseman and Lou Gilbert, in "Viva Zapata!" The Twentieth Century-Fox picturization of the peasant leader's stormy career is scheduled to have its premiere at the Rivoli on Thursday.

Documentary Films Deal With Negroes

NEW YORK—"Negro America," a series of six documentary films, dealing with the remarkable progress and achievements of fifteen million Americans, will soon be released in motion picture theatres throughout the United States.

Presented as factual studies, the six motion pictures cover the subjects of "Education," "National Affairs," "Industry," "Science," Entertainment" and "Sports."

This documentary series of films was produced by E. M. Glucksman with the advice and counsel of a National Board of Selection consisting of Dr. Frederick Patterson, president of Tuskegee Institute; Willard Townsend, president of the United Transport Service Employees, CIO; Claude A. Barnett, director of the Associated Negro Press; the Rev. Marshall Shepard, Recorder of Deeds for the city of Philadelphia; C. C. Spaulding, president of North Carolina Mutual Life Insurance Company, and William Trent, director of the United Negro College Fund.

The film series will be shown in more than 400 theatres in the United States and will be seen by more than three million people.

Newsreel to release six motion pictures on Negro

NEW YORK—"Negro America," a series of six documentary films, dealing with the progress and achievements of the nation's Negro population, will be released in motion picture theaters throughout the United States by the American Newsreel corp.

The movies depict how thousands of Negroes are playing a vital and influential part in American life as public servants, intellectual and moral leaders, and as enlightened and responsible citizens.

Presented as factual studies, the six motion pictures cover the subjects of "Education," "National Affairs," "Industry," "Science," "Entertainment" and "Sports."

The series was produced by E. M. Glucksman of American Newsreel with the advice and counsel of a National Board of Selection consisting of Dr. Frederick Patterson, of Tuskegee Institute; Willard Townsend, president of the United Transport Service Employees, CIO; Claude A. Barnett, Director of the Associated Negro Press; the Rev. Marshall Shepard, Recorder of Deeds of the city of Philadelphia; C. C. Spaulding, president of North Carolina Mutual Life Insurance Co.; and William Trent, Director of the United Negro College Fund.

The film series will be shown in more than 400 theaters in the United States and will be seen by more than three million people, according to Newsreel. In addition, it is planned to make prints of the films available to interested organizations.

Movies Sign Hi Schooler

HOLLYWOOD, Calif.—(ANP)—Golden-voiced Bertha Rosemond, 15, student from Los Angeles' Manual Arts High School, was signed last week to sing a solo in Producer George Jessel's "Tonight We Sing" at Twentieth Century-Fox.

Billy Rose To Film Carmen

NEW YORK — Impresario Billy Rose has purchased the rights of "Carmen Jones" from Oscar Hammerstein and will produce a film of the play.

High Court Kills Ban On Interracial Motion Pictures

BY LOUIS LAUTIER

WASHINGTON, D. C. — (NNPA) — The banning of motion pictures in southern states through censorship because of their interracial themes was outlawed last Monday when the United States Supreme Court reversed the conviction of a Texas exhibitor for the showing of "Pinky."

The court acted in the case of W. L. Gelling, the manager of the Paramount Theater in Marshall, Texas, who appealed from the judgment of the Court of Criminal Appeals of Texas affirming his conviction and sentence by lower courts.

Reversal of his conviction was based on the high court's decision in the case of "The Miracle," in which the court held unconstitutional a New York statute permitting the banning of motion picture films on the ground that they were "sacrilegious."

Motion picture producers, distributors and exhibitors have several times previously sought unsuccessfully to get the Supreme Court to pass on similar issues arising out of the banning of interracial films, particularly by Memphis and Atlanta boards of censors.

By its action last Monday the court held invalid an ordinance of the City of Marshall, Texas, requiring the submission to a board of censors on demand of any motion picture exhibited within that city and prohibiting the exhibition of a picture disapproved by the board as "of an immoral character or of such character as to be prejudicial to the best interests of the people of said city, if publicly shown." Violation of the ordinance was deemed a misdemeanor, punishable by a fine of $200.

Gelling booked "Pinky", a Twentieth Century-Fox production, for a three-day run February 12, 13 and 14, 1950.

The Marshall city commission on February 9, 1950, "reactivated" the board of censors established in 1921, designating five new members, and the board demanded a submission of the picture for approval.

The board on February 11, 1950, disapproved the showing of "Pinky" stating in writing its "unanimous opinion that the said film is prejudicial to the best interests of the citizens of the City of Marshall." The picture nevertheless was shown on the dates for which it was booked without untoward incident.

A complaint filed in the corporation court February 15, 1950, charged Gelling with the misdemeanor of showing the picture in violation of the ordinance. Gelling was arrested and released on bail. After trial without a jury, he was convicted and fined $100.

Gelling appealed to the Harrison County Court, where the case was tried anew before a judge and jury. He was again convicted and fined $200. The Texas Court of Criminal Appeals sustained his conviction and sentence.

Justice Felix Frankfurter concurred in the judgment reversing the Texas courts on the ground that the Marshall ordinance "offends the Due Process Clause of the Fourteenth Amendment on the score of indefiniteness." He referred to his separate concurring opinion in the case of "The Miracle," where he found that the term "sacrilegious", was so vague as to violate that clause.

"Pinky" was produced by Darryl F. Zanuck, directed by Elia Kazan, and featured Jeanne Crain, Ethel Barrymore and Ethel Waters. It was based on a novel, "Quality," by Cid Ricketts Sumner.

The movie opens with scenes of the humble southern home of Pinky's grandmother. Pinky, a light complexioned girl, has been "passing" in the North as white and returns home to visit. While in the North she had been a registered nurse.

Shortly after her arrival, Miss Em, an old southern aristocrat, whom her grandmother loved and served, suffers a heart attack. Pinky is persuaded to stay and nurse her.

A white man, Tom, appears looking for Pinky. They had become engaged in the North to marry, and he was unaware of her racial identity and that she had run away from him when she came South. He learns that she is colored, but says he loves her nonetheless and kisses her.

Muse Gets Role In 'Caribbean Story'

afro American p.7 49a(3) 3-15-52

By HARRY LEVETTE

HOLLYWOOD—(ANP) — Movie work, for the lesser lights of the tan movie actors' colony last week took a big spurt, bringing welcome and recently fattened paychecks. Baltimore

"Affair in Trinidad" at Columbia used the largest numbers with actor-playwright James Adamson in an important supporting role to star Rita Hayworth dropped the nervousness, and irritability, she had for the first 14 days, during which absolutely no visitors were permitted to visit her sound-stage.

Muse In New Film

"Carribean Story," which also included many colored actors with Clarence Muse in a featured part, is about through the cutting room and perhaps ready for a studio preview. Bal. 3-15-52

Presence of mind, and forethought on the part of a large group of male extras, prevented a forthcoming old west feature, "Texas Man," from showing colored as part of a mob bent upon lynching a white man doomed by the vigilantes.

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African Queen

STORY BEHIND A SAFARI

49a(3)

Director of 'African Queen' Finds Film Work in Jungle Tough But Rewarding

2-3-52

By JOHN HUSTON

LONDON.

C. S. FORESTER, who wrote "The African Queen," the novel—I make this point because Jim Agee and I did the screenplay, and if the picture isn't as fine as the book the blame ought to be put where it belongs—has never been to Central Africa. When I get back to the States I expect to look him up and tell him that it's all right, that he saved himself a needless journey. Everything is there that he put into the book—the heat, the monstrous leeches, the rivers that change their character every few miles the way a night club impressionist changes his personality, the crocodiles, the insects, the astonishingly various green of the trees and the brush—everything. I think he's entitled to know all of that—of how nature imitated art, or at least firmly refused to betray it.

We went down into Central Africa—Katie Hepburn and Humphrey Bogert and about forty others—to make "The African Queen" there because it didn't seem possible to make it anywhere else. I had come out by myself earlier and scouted roughly 25,000 miles by plane—based first at Nairobi and later at Entebbe—before I found a proper site. That was at a place called Ponthierville, on the Lulaba River, in the Congo. Then, when the rest came on, we went inland from Ponthierville and made camp in the jungle beside a tributary of the Lulaba called the Ruiki, and that was just right for us.

Later on we took the ugly little boat we had found and rechristened The African Queen and piled it on trailers and carried it 1,500 miles overland to where we wanted it, in Uganda, at the confluence of the Victoria Nile and the Albert Nile, in the lake country, where it was to come to its violent and rather long-deferred end.

Hardships

Some of the time down there in Africa we lived comfortably and well, but not always. I'm not thinking particularly of the Congo, where your clothes mildewed and everything that wasn't in cellophane turned to green mold overnight, but of the natural consequences that primitive conditions impose on people from comparatively civilized surroundings. The dirt, the bugs, the incredible heat.

Well, it wasn't too bad, really, but it was bad enough and out of it, blessedly, came a kind of verisimilitude you couldn't possibly evoke if your linen was clean. Bogie and Katie are fine actors, but the hardships made them even better, cutting them precisely to the jib of the rather shabby little Canadian grease monkey and the dedicated virgin missionary lady they were supposed to be.

Certainly, both of them proved to be hardy. They suffered their discomforts buoyantly, with little or no illness. But there was a lot of other sickness. It slowed our pace, but a lot less than it had a right to. The crew—they were British—were wonderful in all ways. They would be shaking with malarial fever fits, but they wouldn't want to quit working. I would try ordering them off the set, but they wouldn't go. Finally, I had to say, "I won't shoot a single foot of film as long as you remain on the set," and then they would see the point and drag off to bed. Incidentally, it was one of the malarial ones who, when our generator water ran dry, calmly poured in Coca-Cola and kept it running that way until we could get to water.

We had a problem of an entirely different sort with the natives we used in the picture. Eventually, they proved to be quite intelligent, but at first, not having the faintest notion of what we were trying to do—they had never been subjected to the refining influence of a movie—they showed a certain degree of timidity. We were shooting in a forest near Lake Albert, and we had contracted with the local headman to send out several hundred tribesmen. They were to be paid, of course. But they didn't show up, and we couldn't do our scenes without them. So we went around to the villages to look them up, without any luck. Finally the headman gave us an explanation. They were afraid we were going to eat them. After some palaver they agreed to send along eight volunteers, the general idea being that if these eight heroes weren't eaten, then the rest would take a chance.

Other Obstacles

But by and large our most formidable obstacle was nature. We had to do a lot of work in the water and under the water, and of course the crocodiles were bad enough, but there was also a disease called bilharziasis that was a lot worse than anything the crocodiles could do to you. The waters were infested by bilharziasis. It's a very dangerous disease that stays with you for years and years once you've contracted it. So we had to be very careful about the water, and we were, though people kept falling in—at one time or another everybody fell in, because almost all the shooting was done aboard the African Queen and there were certain chances that had to be taken. When somebody fell in we would fish them out and dry them down as fast as we could, and because of that and maybe a little luck no one came down with bilharziasis.

Omnivorous Ants

Most frightening, because they are the most devastating, are the soldier ants. They are red ants almost an inch long, moving in massed formations, like an army, destroying everything in their path like an uncontrolled fire. They're around all the time, but they're not dangerous until they mobilize for an invasion. The natives can tell when they're preparing—they become agitated and they send out little advance parties, scouts or patrols. Then, when they come, in uncountable millions, the only thing you can do is get out of their way.

That's the way it was all the time we were shooting "The African Queen." Not always dangerous, but always exciting. And with everybody always coming up to what was expected of them, and oftener going beyond it. Bogie and Katie expanded as actors. They were both playing roles strictly against type, and for me they were a revelation. The spontaneity, the instinctive subtle interplay between them, the way they climbed inside of the people they were supposed to be—all of this made it better than we had written it, as human, as comprehending as we had any right to expect from any two actors.

Muriel Smith Makes Film Debut In London Flicker

Former 'Carmen Jones' Star To Play Role Of 'Aicha' In 'Moulin Rouge'

LONDON — Muriel Smith, American singer-dancer, is making her motion picture debut here in "Moulin Rouge," the Jose Ferrer starrer now before the cameras

Miss Smith will be cast in the role of "Aicha," famed tan dancer of Montmartre during the Toulouse-Lautrec era

Collete Marchand, Zsa Zsa Gabor and Suzanne Flon also play top roles in the United Artists flicker

Co-Stars With Ferrer

Miss Smith was signed by director John Huston in London to fill the important role in his Technicolor version of the



MISS SMITH

Pierre LaMure best - seller, in which Ferrer portrays Toulouse-Lautrec

She starred on Broadway in Billy Rose's "Carmen Jones" and is currently playing the "Bloody Mary" role in the London production of Rodgers' and Hammerstein's "South Pacific"

Following a four-year road tour in the U. S. in "Carmen Jones," Miss Smith came abroad to become a night club star on the Continent and in England before joining "South Pacific" a year ago.

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Angelo in the Crowd

Europe's Unforgotten Brown Babies Theme For Revealing Italian Picture

afro-American Date 10-18-52 P. 7

By E. B. REA
AFRO Theatrical Editor

The so-called "Brown Babies" of Europe, representing children of mixed parentage, are to be found in France, England, Japan, Italy, and throughout the continent.

Continental Motion Pictures has dug up one of the forgotten waifs and made of him a motion picture star. But it had to be done in an Italian film. 49a(3)

Based On Illicit Love

Titled, "Angelo in the Crowd," from the Italian novel, "Angelo Tra La Falla," it is based on the illicit love affair of a colored American soldier and a beautiful Italian girl.

Little Angelo, so the story goes, was snatched from the gutters in the most humble section of Rome and is being made an international hero.

Fate Separated Lovers

The film is pulsated with tragedy, humor, romance and adventure.

The tragic part began when the soldier had to return to front-line duty when Angelo's mother became pregnant.

Father Disappears

Fate again stepped in when the soldier returned on leave and made plans for their wedding. Before this could happen, he was shipped back to the States and his home, Chicago.

After a year of corresponding, the soldier dropped out of sight, breaking off their communication without getting as much as a picture of his son.

Kept In Ignorance

An Italian family took little golden-haired Angelo in and adopted him, giving him the family name.

Still a bewildered and timid girl, his mother visits him occasionally, but has never revealed her relationship to him, nor the racial identity of his father.

Highly Artistic

Now eight years of age, Angelo, who first appeared in the film, "Angelo," is going to school, meanwhile, he will continue his acting.

He is described as having extraordinary artistic talent, a natural, melodious voice, quickly understands and memorizes the script, and is not camera shy.

No Racial Implications

While the film has as its star a little colored boy of mixed parentage, it carries no racial implications, common with Italian-made pictures, which never reveal racial identities.

There are, perhaps, thousands of other Angelos, deserted by their parents, who would be made happy if fate would smile upon them and place them in the right hands, or be reclaimed by their own parents.

Assured Of Future

Little Angelo's foster parents are guiding his future as one of their own children, even opening a bank account for him to take care of his future film earnings.

The picture had its American premiere at the Rialto Theatre, on Broadway.



ANGELO MAGGIO, the Italian war baby returns to the screen in another hit "Angelo In The Crowd" which premiers at New York's Rialto theatre, Broadway and 42nd street, Oct. 3. Here Angelo is shown with co-starrers Isa Pola and Lora Silvani in a scene from the picture.

'Angelo in the Crowd'

Italian 'Brown Baby' Scores in New Film

Courier p. 17

NEW YORK—Angelo Maggio, Italy's "brown baby" child star, is being seen here this week in his second starring role in the Continental Motion Pictures Corporation's "Angelo in the Crowd."

When the film was made, Angelo was 7 years old. His mother, a pretty blonde Italian girl, was 18 when she met and fell in love with an American Negro soldier, a native of Chicago. The soldier had to leave for front-line duty when she became pregnant, but later returned to her on leave and asked her to marry him. Before the wedding could take place, however, he was sent back to the United States. The soldier wrote to the girl several times, also asking for a picture of their son. They corresponded for a year, but six months later he dropped out of sight and no longer wrote.

Angelo was adopted by the family of Dante Maggio, a well-known Italian comedian. His mother visits him, but he does not know her as his mother.

In "Angelo in the Crowd," he appears in five episodes—tragic and humorous, romantic and adventurous—taking place in the space of twenty-four hours in the most exclusive and the most humble sections of Rome.

Tan Waif And Co-Stars Of New Picture

Age American p. 7 Sat. 10-18-52



Isa Pola, as Countess Melitta; Angelo Maggio, starred as Angelo, and Lora Silvani, as Camerieere, in the Italian feature film, "Angelo in the Crowd," now playing the nation's theatres.

She Plays 'Marie' In New Haitian Picture



Juanita Moore, a newcomer to the screen, who plays the important role of 'Marie' in the new picture, "Lydia Bailey," based on Haiti's fight for independence in 1802. Shown greeting her is the star of the film, Dale Robertson, who portrays Albion Hamlin. A party of newsmen, including the AFRO's Jimmy Hicks, was flown to Haiti over the week end for the movie's premiere in Port-au-Prince.

Hicks Covers Afro-American Haiti Premiere

Film Marks Birthday Of S. A. Republic

Pg 1 Sat. 5-10-52

Baltimore

NEW YORK — James L. Hicks, New York correspondent for the AFRO-AMERICAN Newspapers, arrived in Haiti Saturday along with reporters from five other colored newspapers and magazines to spend four days as guests of 20th Century Fox Films and the Haitian government.

They will witness the showing of the first American film ever to hold its world premiere outside the United States.

The film, "Lydia Bailey," produced by 20th Century Fox, Sunday, followed a formal ball given by Haitian President Paul Magloire for the visiting newsmen and members of the "Lydia Bailey" cast.

Republic's 150th Birthday

The film, which deals with Haiti's successful struggle for independence, was shown on the date of the 150th anniversary of the peace negotiations between Toussaint L'Ouverture, Haiti's great national hero, and General Leclerc, Napoleon's brother-in-law.

The newsmen, traveling in two chartered planes, left New York's Idlewild Airport Saturday morning along with members of the daily press and arrived at Port-au-Prince airport eight hours later.

Welcomed By Mayor

They were met by a Lydia Bailey committee, headed by Guy Douyon, director-general of Haiti's National Office of Tourism, and proceeded by caravan to the Hotel deVille along Haiti's Grand Rue.

Afro-American

They were welcomed there by Mayor Nelaton Camille who staged a balcony reception for them and then went on to Petionville where they were assigned rooms in that city's six hotels.

Sat. 5-10-52

Later on Saturday evening, a dinner party was given for them at the El Rancho Hotel, which was followed by a visit to the Cabane Choucoune, reputed to be the world's unique night club.

Reception At Palace

Sunday morning, they were taken in cars to a reception given by President Magloire at the National Palace where each member of the group was made an honorary citizen of Haiti.

Sunday afternoon, the group was taken into the Haitian mountains at Kenscoff and had lunch at the renowned Le Refuge, often called the Switzerland of the Caribbean.

The President's formal ball followed and then came the premiere of the film, which will be covered by Hicks in next week's edition of the AFRO.

900 Unable To See Film

Pro-American William Marshall Superb In His Role

By JAMES L. HICKS

PORT AU PRINCE, Haiti—The world premiere of the first America film ever to hold its premiere outside of the Continental United States was staged here last Sunday night.

It was carried out in a democratic manner which racial bigotry still will not permit in the United States as 20th Century Fox films let down all the bars to show the people of this black Republic "Lydia Bailey"—the story of their own fight for independence.

The preparations for the showing of the film actually rivalled the film itself so that the Americans who flew here to witness its showing, were left talking more about how the film was shown, than what the film actually showed.

Technical Extravaganza

It can be said of the picture that "Lydia Bailey" is a technicolor extravangaza starring Ann Francis and Dale Robertson in which William Marshall, a colored actor is given a role which allows him to completely steal the picture. And it must be said that Marshall does exactly that.

It also must be said that in its presentation of other colored actors in the picture Twentieth Century has gone far afield from the usual stereotyped roles given colored actors in Hollywood and presented many of them in a setting in which a colored person can view the film and not walk out in disgust.

And finally it can be said of the film that "Lydia Bailey" is a good evening's entertainment based on the historic fight of the Haitian people which when it comes your way, you should go to see because it provides what one looks for in a night at the movies—entertainment.

A Historical Premiere

But if the acting of William Marshall, Ann Francis and others in the film will not make it go down in history as one of the great pictures of the era, "Lydia Bailey" must always be remembered because the very surroundings in which it was premiered made history in itself.

For during the few hours leading up to and during the presentation of the film — in fact, throughout the whole four days of the premiere festivities, white people took a back seat to the colored race in a manner which probably has never occurred before in th Western hemisphere and which may not occur again for a long time.

The film was shown to 900 persons in the military theater of the National Palace of Haiti. The guest of honor was Haiti's black President, Paul Magliore and there was not a single moment of the four days spent on the island by the Americans which did not remind them of it.

Seats At A Premium

Originally planned to be held for 3000 people in an outdoor theater, the premiere was shifted at the last moment to the indoor theater seating 900 because of weather conditions. This naturally put seats at a premium because the event was by far the biggest thing in Haiti since the opening of the Centennial.

There followed then the rush for seats. The Haitian government was cooperating with 20th Century in the premiere and the whole thing had the full blessing of the United States Embassy. One had to spend a few days in Haiti to realize how much of a "must" this was on the social calendar of white Americans visiting in Haiti.

But only 900 could get in and suffice it to say that there were American millionaires, Hollywood stars, American diplomats, and American society leaders, virtually on their knees to the black Haitians running the show in an attempt to get the opportunity to spend three dollars and see it.

900 Missed Picture

And the 900 who did get in were treated to a sight which they may never see in America. For they saw the matter of race completely ignored—or if they felt that race was not ignored they were convinced that for the moment it was more important to be black than white.

Prior to the showing of the film President Magliore threw a champagne reception in the national palace. There the Americans learned what it was to stand in rapt attention as a black dignitary entered the room. They next saw white society women vie for his attention in the dance, took a back seat to the beautiful Haitian women who outdressed them and out danced them as the reception wore on.

President Views Film

Then came the film. All had to be in their seats when the president arrived and no one could leave until he left. The Americans were there early. When he did come he came to the bars of Haiti's beautiful national anthem and all stood until he waved his hand that they be seated.

Next came the presentation of the stars. And here was a new ovation. Here was beautiful Ann Francis the star of Lydia Bailey, escorted to the biggest first night of her life by William Marshall, a colored supporting actor.

Twentieth Century officials had shrewdly left Dale Robertson, hero of the film at home, thus leaving the pleasant task of Miss Francis' escort to Bill Marshall.

Would Irk Talmadge

Governor Talmadge of Georgia would have torn up his wool hat and red suspenders if he could have seen what followed. Tall, handsome Marshall and beautiful Ann embraced, bowed and hugged each other to the full delight of the Haitian people.

They took it all in stride because many of them know so little about America and its race problems that they were entirely unaware of what was happening. They did not know that this had never happened in America—not even in New York.

For the full four days on the island, Marshall and Ann Francis were inseparable companions, accorded the full privileges and rights of stars such as never could be accorded in America.

Round Of Gaiety

They made all the night clubs together, the fine swimming pools, the mountain rides. They danced together, shopped together, drank and ate together. And the illusion became complete on the night at the fabulous Cabane Choucone, Haitian night club, when Ann, after dancing with Marshall in her stocking feet to a Haitian rhumba, was carried out of the night club in the arms of the burly young star with both her arms around his neck.

As to the picture itself, Hollywood and 20th Century carefully created the illusion of romance between Marshall and Ann Francis in the publicity buildup, but there is no such thing in the film.

Miss Francis plays the role of Lydia Bailey who falls in love with Dale Robertson a young lawyer from Baltimore. Marshall, as King Dick, first captures Robertson and then saves both his and Miss Francis' lives.

Varies From History

The film does not stick closely to Haitian history according to Haitians. One gets the idea from the film that Robertson was actually responsible for the Haitians winning their freedom, a fact far from the truth.

The minor role given Toussaint L'Overture, the real hero of Haiti's independence leaves much to be desired, but the superb acting of Miss Francis and Marshall help to make up for the deficiencies in the script.

Juanita Moore is superb as Marie, the maid of Lydia Bailey.

'Lydia Bailey' Is A Good War Film Of Earlv Haiti

THE CAST

Albion Hamlin, Dale Robertson; Lydia Bailey, Anne Francis; d'Autremont, Charles Korvin; King Dick, William Marshall; Gen. LeClerck, Lee Van Rooten; Madame d'Autremont, Adeline de Walt Reynolds; Spender Paul, Angos Perez; Soldier, Bob Evans; Pauline Bonaparte, Gladys Holland; Consul, Will Wright; Mirabeau, Roy E. Glenn, Toussaint, Ken Renard; Marie, Juanita Moore.

Specialty Dancer, Carmen de Lavallade; Voodoo Priest, Martin Wilkins; Lieutenant, Albert Morin; Deckhand, William Washington; Codman, Clancy Cooper; Ametiste, Muriel Bledsoe.

Marmeline, Mildred Boyd; Roside, Marjorie Elliott; Floreal, Sizette Harbin; Aspodelle, Roz Hayes; Claircine, Dolores Mallory; Attenaire, Lena Torrence.

Cloryphene, Frances Williams; Barbe, Ken Terrell; Millet, Louis Mercier; General LaPlume, William Walker; Fencing Instructor, Fred Cavens.

20th Century-Fox has taken "Lydia Bailey," Ken Roberts' sensational novel of early adventure in Haiti and technicolored it into 70 minutes of entertaining screenfare. That was the verdict of 69 visiting U. S. newspaper writers and some 840 natives, including His Excellency, Col. Paul Maglorie, resident of Haiti who witnessed the world premiere of the film at Port-Au-Prince Sunday past.

Roberts' version is not exactly documentary history even though it does include a "Toussaint L'Overture" played creditably by Ken Renard. It excludes the heroics of General Christophe but in "Mirabeau," the infamous Haitian renegade, portrayed by Roy Glenn, one may well remember having read of the exploits and successful battles of the nation's second general. In fairness not once does the action allow one to lose sight of the fact that Haiti is at war with the French and that an attack by Napoleon's General LeClerc is being bitterly contested by the Haitians.

To William Marshall as "King Dick" must go the credit for this terrific defense of Haiti and most of the action and finesse that make "Lydia Bailey" a three-bell picture. Ann Francis making her Hollywood debut in the title role shows promise but like Dale Robinson, who portrays "Albion Hamlin" her participation merely serves as background through which the sterling performance of William Marshall as "King Dick" demonstrates the know how involved in a fight for liberation of his country and people.

There are scenes of the historic battles in the wilds of Haiti; the burning of homes (of the French invaders) that history attributes to Toussaint; the beating of the native drums that send messages across the land which make the picture appear authentic. And in each of the thrill scenes it is the appearance of "King Dick" that captures the fancy of the patrons.

The picture is recommended as entertainment. As to its portrayal being authentic history we pause for direction. The natives claim faulty interpretation. They say the period of 1800 which is depicted in the Roberts' novel found Haiti a cultivated land in the hands of France. They likewise scoff at the idea that Toussaint trusted an American white man, "Albion Hamlin" who had arrived from Baltimore, U.S.A., to act as his secretary and courier on a visit to the French headquarters. And yet they appeared satisfied with the film as entertainment and like the American visitors were applauding vigorously at its end.

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Lydia Bailey

More Problems For Napoleon In Haiti Rebellion At Malco

By BEN S. PARKER

A rousing adventure served up with Technicolor and an exotic background, now at the Malco, is the film version of Kenneth Roberts' popular novel of intrigue and rebellion in Haiti. The title is the same for both novel and film—"Lydia Bailey."

A welcome switch for armchair adventurers from the celluloid cowboy and Indian sagas, "Lydia Bailey" uses a little-known but exciting fragment of Caribbean history as a motif for a sinewy drama with strong overtones of romance mass of conflicting cross-purposes is the material for a bracing action story.

Dale Robertson is the American lawyer who comes to Haiti to seek a certain Lydia Bailey's signature to settle an estate. He walks right into an ugly situation where the native Negroes are about to revolt against Napoleon's rule, and where all whites are suspect.



Anne Francis

Had it not been for a prompt, brutal and thorough check by a massive Negro leader called King Dick, the American's quest might have been stopped before it started. William Marshall, quiet-voiced giant from Broadway, plays the Negro.

Renegade At Large

There are wheels within wheels. There's a merciless band of Negro renegades at large, supposedly working with the recognized rebels, but actually more interested in murder and pillage than in the ordered liberty which is the others' goal.

And the lady our hero seeks lives at a plantation beyond the renegade territory. She and her people are ardent French sympathizers, and she's not interested in signing the American's paper. The girl is played by Anne Francis, a lovely young newcomer to films, with cameo features and ash-blond hair.

Best performance is turned in by Marshall, a six-foot, five-inch Negro who played "De Lawd" in the 1951 Broadway revival of "The Green Pastures." Charles Korvin is the crafty, elegant leader of French forces on the island, and fiance of the heroine, which further complicates our hero's problem.

Bracing Action Story

The young American's gradual shift from neutral disinterest to active fighting for the rebels, his escape with the haughty young beauty through the jungles (and the renegades), and the general emergence of a happy ending from a

Full advantage has been taken of the exotic background, including the blood-maddened voodoo dance of war, to make of "Lydia Bailey" the sort of swashbuckling, colorful adventure-romance that is difficult to resist.



Film Fans—Actor William Marshall, a star in 20th Century-Fox's recently Haiti premiered "Lydia Bailey," is shown on his arrival by Pan-American Airways in Port au Prince where he was beseiged by autograph hunters. These charming two are (center) Gislaine Leon and Geneviava Peloux.—Pan-Am Photo.

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Lydia Bailey

Hollywood Sets Prem Of 'Lydia Bailey' In Haiti

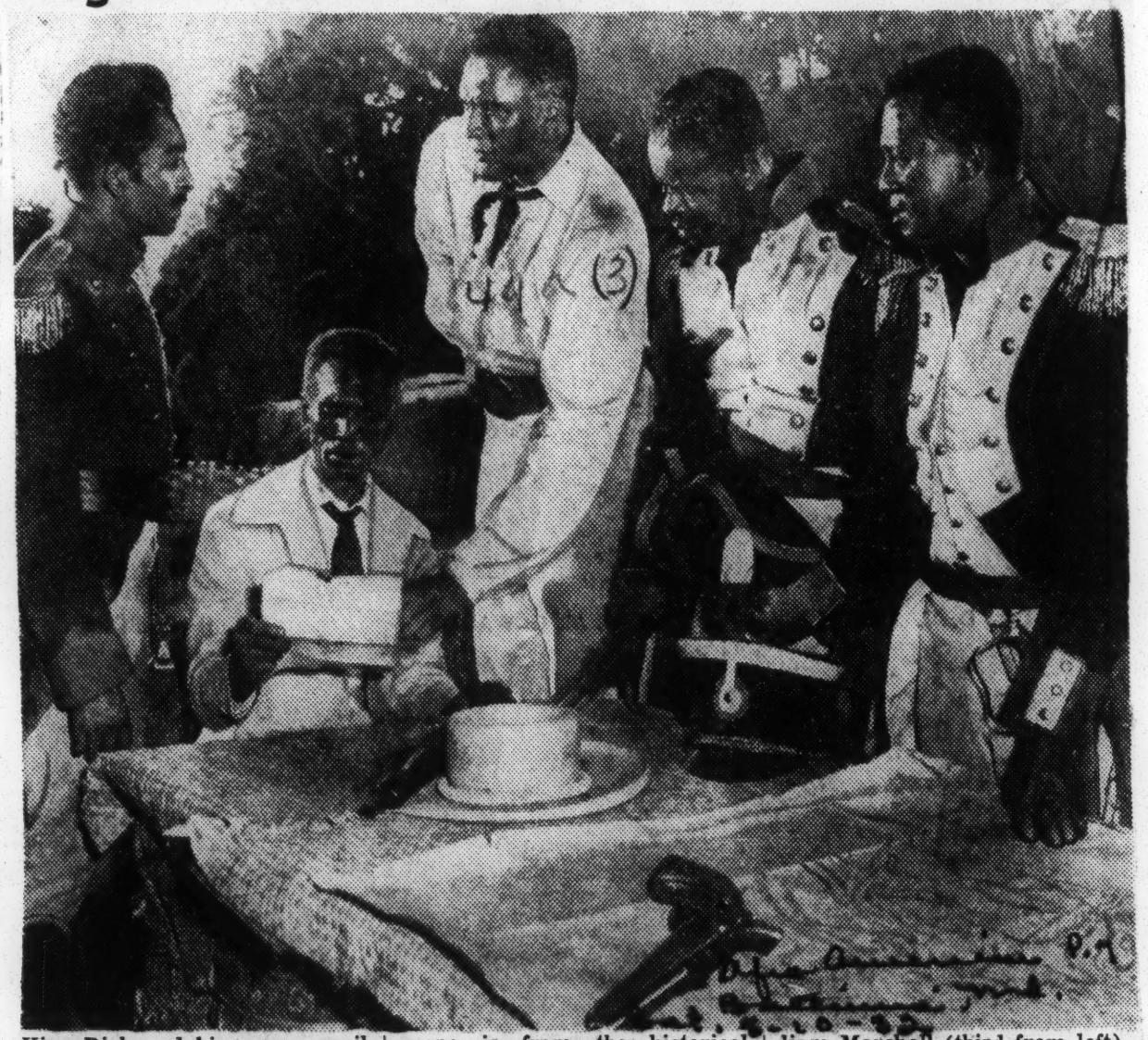
PORT - AU - PRINCE, Haiti —(ANP)—The history making motion picture "Lydia Bailey" will become the first Hollywood picture to hold a world premiere outside the Continental U.S. when it is shown May 4, here.

The showing of the film, stated Charles Einfeld, vice president of Twentieth Century Fox, will climax a four-day festival sponsored by the Haitian government with President Paul Magloire proclaiming May 4 as "Lydia Bailey Day."

May 4 will henceforth be a national holiday in honor of the Fox technicolor movie about Haiti's successful fight for independence from Napoleon Bonaparte.

The day will also mark the 150th anniversary of negotiations for peace between Toussaint L'Ouverture, leader of the Repubuc's fight and General LeClerc, Napoleon's

King Dick and War Council Plot Haiti's Defense



King Dick and his war council are shown as they plotted how to foil Napoleon Bonaparte and keep Haiti free in 1802. This scene is from the historical film, "Lydia Bailey," which had its premiere in Port-au-Prince, Haiti, last week. William Marshall (third from left), who starred in the recent revival of "The Green Pastures," has the leading role of King Dick.

Lydia Bailey And King Dick







Anne Francis (left), 20-year-old vibrant blonde, who won the coveted role of "Lydia Bailey" over Linda Darnell and Susan Hayward, which had its world premiere in Port-au-Prince, Haiti, and William Marshall, former stevedore and later star of the revised "The Green Pastures," who is starred as King Dick in the film which has a large mixed cast.

THE ABOVE SCENES, taken at the premiere of "Lydia Bailey" in Port-au-Prince, show, left to right, the Honorable Nalaton Camille with film cast stars, William Marshall and Ann Francis, in an informal chat. Next is shown President and Mrs. Maglorie entering the Palace for the Presidential ball. Next scene caught Al Monroe, Chicago Defender theatrical editor interviewing stars Ann Francis and William Marshall on the lawn of the exclusive LeRefuge high atop the mountain. From Marshall, Monroe learned he was returning to appear in an interracial play scheduled to run through the month of May. Miss Francis told



Monroe she is rushing to Hollywood to begin work on the picture "Niagara" which co-stars Joseph Cotton. Miss Francis, a blonde, will dye her hair to appear as a brunette. Picture on extreme right shows His Excellence, President Maglorie, dancing with Miss Francis.



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Lydia Bailey

Wm. Marshall, Star Of 'Lydia Bailey,' Captures Balto.

and a role in the proposed summer revival of "Cabin in the Sky."



Mayor Gives Key To City

Hundreds Extend Real Balto. Welcome

By E. B. REA
AFRO Theatrical Editor

BALTIMORE

William Marshall, star of the new 20th Century-Fox film, "Lydia Bailey," was really King for four days here last week.

Marshall, who essays the role f King Dick, a powerful figure in the film, received a real Baltimore welcome.

He was here for the opening of the picture at the Regent Theatre, where its American premiere showing was held on May 20. The world premiere was held in far away Haiti, earlier in May.

Greeted By Delegation

The gala welcome for the star began at the Pennsylvania Railroad station, where he was met by a large delegation.

The reception was the largest ever accorded a noted personality of the theatre here, even outshining the welcome accorded the late Canada Lee, who appeared here with the showing of "Lost Boundaries," or James Edwards, star of "Home of the Brave."

From the station, a five-car motorcade bore him to City Hall.

Mayor Presents Key

Here he was received by Mayor Thomas D'Alesandro Jr., who presented him the key to the city, made of wood from the Flag House during its 1936 resteration. The key bore a likeness of Francis Scott Key and the Flag House as it stands today, and the inscription: "Welcome to William Marshall, star of "Lydia Bailey," 6-18-52. Thomas D'Alesandro, Mayor."

"Where's King Dick?" was the Mayor's greeting, who later parried with Marshall that he (Marshall) was the first single man he ever saw with eight wives.

One of the elaborate scenes in the film shows Marshall presenting his octet of wives to Dale Robertson, who co-stars with Anne Francis in the picture.

Visits AFRO, Hospital

Marshall, accompanied by an entourage of four cars occupied by 14 lovely models from the Carson school and the Mary Jones Dance School, then visited the AFRO office and Provident Hospital.

Among those in the welcoming committee were: E. B. Rea, AFRO theatrical editor; Clarence Carter, AFRO advertising representative; H. P. (Buddy) Newton, Regent manager; Samuel Whiteman, regional sales manager of R. Mars Contract Co., of New York; William (Bill) Alexander and Chuck Richards, radio disc jockeys and commentators.

Models on Commtitee

Girls of the committee were Alberta West, Ann R. Jones, Evelyn McKinnon, Joan Simmons, Lillian Barber, Evelyn White, Elizabeth Cromer, Betty Ann Phillips Judith Langley, Carole Ann Troy Shirley Williams, Rae Etta Taylor, Dot Young and Willa Bland

Marshall made several appearances on local radio and TV shows and was luncheon guest at Club Casino on Thursday.

Following his engagement, Marshall returned to New York to prepare for a trip to Hollywood for another picture, yet untitled.



William Marshall, King Dick of "Lydia Bailey," an engrossing film of the republic of Haiti during the 19th century, shown arriving in Baltimore last week to make personal appearances at the Regent Theatre, where the film had its American premiere showing. He was escorted on a tour of the city, beginning at the Mayor's office where he received the key to the city. Left to right, clockwise: E. B. Rea, AFRO theatrical editor; Marshall, Chuck Richards and Bill Alexander, radio disc jockeys, and H. P. Newton, Regent theatre manager. At right: Marshall receives the key to the city from Mayor Thomas D'Alesandro at City Hall as a line of Carson models and dance group, members of the reception committee; E. B. Rea, at the Mayor's left, and Newton, in background, look on.

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Bend of the River

Hollywood Aces Move Over More For Ageless Stepin Fetchit's Droll

Lawrenceburg Democrat 2-9-52

HOLLYWOOD — Stepin Fetchit may have the craziest name on Hollywood's acting roster, but there's a good reason for it.

The comedian who wears his eyelids at halfmast and who walks with the speed of a tortoise with gout is back in Hollywood for the first time in 14 years to play a top role with James Stewart and Arthur Kennedy in Universal-International's spectacular Technicolor historical drama, "Bend of the River." The picture marks Fetchit's second comeback since he made his movie bow in 1926.

"I thought of using my real name this time just for luck," Step said. "But man, it would really mess up that screen when they list the actors!"

His real name is Lincoln Andrew Monroe Perry!

"Lots of kids get named after presidents," he explained. "I was named after four of 'em."

Actually, he got his name, Stepin Fetchit, at a racetrack in Harlingen Texas. He had bet his shirt on a horse in one race, but a big bay nag beat his bet out at the wire. The horse that dented his purse to ceiling zero was a geegee named Stepin Fetchit.

"He stole my money by winning," Step explained, "so I got even by stealing his name."

Then, to get enough money to eat, he wrote a tune called "Stepin Fetchit," sang it for a vaudeville manager and got a break on the stage doing the number.

After dropping out of films in the eary 1930s, Step came back to achieve his greatest fame with Will Rogers. After the humorist's untimely death, Step left Hollywood again, this time, he thought, for sure. But now, with "Bend of the River" serving as the kickoff, he's back to seek greater screen success.

"It shouldn't be too hard," remarked Step. "After all, I don't do much of nothin' in front of the camera, 'cept loaf."

Step had to spend an extra 30 minutes in makeup each morning during location scenes on the Columbia River in Oregon being "aged" so that he could look ten years older. Gray hair was painted into his scalp and wrinkles were put on his face which today show not a single wrinkle.

"People useta laugh about me bein' lazy," explained Step. "But I'm proof that when a fella lounges along through 54 years, he ain't gonna show it. That's my slogan: take your time and time ain't gonna take you."

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The Birth of a Nation

Md. Censors Ban 'Birth Of A Nation' Hate Film

Afro-American Baltimore, Md.

P. 1

BALTIMORE

Much to the displeasure of the Baltimore Sun, "The Birth of A Nation" has been banned in Maryland for the second time in nine years. Sat. 5-31-52

The Board of Motion Picture Censors, following closely on a similar ban of the picture in Boston last week, ruled Friday that the ancient D. W. Griffith reel of hate could not be shown in this State.

The Baltimore Sun, morning daily, immediately took issue. It contended editorially that "Birth of A Nation" sought only to give a true picture of the South during the Reconstruction era.

Barred In 1953

The film was barred from being shown here in 1943, when a revival was attempted. Agreement was reached that its showing would interfere with the winning of the war because of the large number of Southerners, colored and white, who were at the time working in Baltimore defense plants.

The same sort of reasoning was used last week in turning down applications by would-be exhibitors for a license.

Heads of both city and State police forces, as well as members of the Maryland Interracial Commission, held that showing of the picture would accomplish no good purpose.

"Birth of a Nation" was first released in 1915. Its showing was marked by riots all over the country. Ohio prevented its showing as far back as 1925.

Barred In Many Cities

The film has been denied a license in such widely separated cities as New York, Chicago, Los Angeles, Omaha, Louisville, Boston, Hartford and San Francisco.

The film presents a distorted Southern view of the Civil War. It was based on the unhistorical book, "The Clansman," written by Thomas Dixon, a North Carolinian.

The film was produced by David Wark Griffith, whose father served in the Confederate Army. It made no pretense of telling the truth about the Reconstruction period.

Thaddeus Stevens, the great Civil War statesman and author of the 14th Amendment, is pictured as a "Simon Legree," holding a whip over the South.

The Union Army is depicted as a mob of rapists, arsonists and terrorists.

Klan Glorified

The Ku Klux Klan is glorified as "noble crusaders for white supremacy."

Freedmen who [illegible] with distinction in State legislatures are depicted as ignorant, drunken ravagers of the South. The whole theme of the pictured plays up hate and racial prejudice.

Although the picture reportedly has grossed more than $18 million, both Thomas Dixon and D. W. Griffith, ironically, died paupers, hated and despised by their white neighbors.

'Birth Of A Nation' Suit Waits For Trial

Afro-American Baltimore, Md.

BALTIMORE

The case of The Birth of Nation" is still hanging fire with no date set for arguments in Circuit Court, it was learned this week.

Harry R. Shull, a Washington motion picture distrubutor, filed suit here on June 13 against the Board of Motion Picture Censors and Police Commissioner Beverly Ober, charging that the ban against the showing of the infamous picture was unconstitutional.

Although Attorney General Hall Hammond voluntarily gave an opinion cutting the powers of the Board of Motion Picture Censors, his office filed a demurrer in court opposing Mr. Schull's suit.

Board Banned Film

The Washington distributor has been trying to show the bigoted movie in Maryland for some time. The Board banned it on the grounds that it might incite crime or riots.

The movie favors the South's side in the Civil War. The film depicts colored people in a highly unfavorable manner. The NAACP has fought the showing of the film all over the country.

DEBATED SINCE 1915: FILM UNFIT FOR MARYLAND:

'Birth Of Nation' Called Brutal, Degrading Film

Afro-American, P. 1 Baltimore, Md.

49a(3)

By JOHN JASPER

"A brutal, degrading picture which makes use of the big lie to fan racial prejudices to white heat," is the way one reviewer describes the film "Birth of a Nation," banned by the Maryland Board of Movie Censors recently.

The action by the Censors was the second in the past ten years and was occasioned by a recent request for a license to show the film in this State.

The film has been banned in 20 States, Alaska, and at least one foreign country, according to records of the national offices of the NAACP. Sat. 6-14-52

First Banned in 1915

As early as May, 1915, an appeal was made to Mayor Thompson of Chicago which resulted in a ban on the film. In the same year, Gary, Ind., refused to license a showing of the movie, and the Providence, R.I. police commissioner refused a license to producers.

The film which the Maryland Board of Censors banned after reviewing on May 21 is a 1½-hour adaption from the novel, "The Clansman," written by Tom Dixon in 1914.

Made before the movie camera was perfected, by today's movie standards, the film is a tortuous one to watch with all the actors moving in jerks and spasms.

Based on ridiculing the Abolitionists, "Birth of a Nation" was produced by D. W. Griffith. The film shows the arrival of debased slaves in America from Africa as the cause of the beginning of disunion in this country.

Whites Act Colored Parts

All colored characters, with the exception of some field hands and soldiers, are white actors with burnt cork faces and hands.

Today, it is hard to see how any colored actor would accept a role in a film of this character. Or, for that matter, any white actor either.

The film takes pride in debasing both President "Abe" Lincoln and Thaddeus Stevens, the able, earnest and sincere chairman of the House of Representatives in Washington.

Called Rabble Rouser

Stevens is defamed in the film as a rabble rouser who puts the interests of colored people above that of his country.

He is even quoted as saying he is going to make his colored assistant the equal of any white man and sends him South to aid the "Carpetbaggers."

The "Carpetbaggers" is the title given any government officials sent into the South to administer war-torn areas following the end of the Civil War, although their primary function was similar to those of American officials who are now sent to Germany.

Women Terrorized

According to the biased theme of the film, the Civil War ruined "a happy southland." White Union officers who led colored troops are referred to as "scalawags," leading the colored militia to wreck peaceful homes, terrorize white women and burn property.

The film also upholds the Ku Klux Klan which it holds was established secretly and saved the South from anarchy and restored to it law and order.

In one scene an ignorant colored man forces his attention on a beautiful white girl; to escape him she leaps from a cliff. Most colored men are shown as having unquenchable lusts for white women.

One Against Twelve

In another unbelievable scene, a single Klansman conquers 12 men in a fist fight. When eventually they overpower and kill him, the Klan murders his slayer and tosses his body on his doorstep.

The first Confederate flag holds a high place of honor in this infamous film and slaves are portrayed cheering and praying for the Confederate cause.

Another flag shares a spot of honor with the Rebel flag. That is the symbol of the Klan, a red flag dipped in human blood.

The film treats as a horrible joke the fact that following the end of the Civil War there were colored members in several southern state legislatures.

Shown As Drunkards

These dark legislators are pictured as illiterate men, given to drunkenness and the whipping and killing of white people.

They are also shown sitting in the legislatures without shoes, standing on the floor of the House eating chicken while making speeches, passing resolutions that all whites must salute colored people on the street and passing legislation providing for intermarriage with whites.

Historically, many of the colored legislators were among the ablest of the Southern legislators. It was while the state legislatures in the South had considerable colored members that the first public schools were brought to Dixie.

Misquotes Stevens

Continuing its attack on Thaddeus Stevens, the film misquotes him as saying, "We shall crush the white South under the heels of the black South."

A lieutenant governor appointed by Stevens is represented as a brutal despot, addicted to drunkenness. He, too, like all other colored men, wants to marry a white woman.

The film shows this woman being saved by the Klan.

Such is the film a Maryland man considers so important to release, he is considering taking court action to do so.

The chronology of the long controversy over the showing of "Birth of a Nation" goes like this:

1916—KANSAS: Barred in Topeka.
OHIO: Barred in Columbus.
1948—ALASKA: Barred by the Mayor of Juneau.
KENTUCKY: Mayor of Louisville did all he could to stop showing of film.
1919—WEST VIRGINIA: Senate Bill No. 176 passed barring film in State.
1921 — MINNESOTA: Mayor refused showing in Minneapolis and destroyed.
MASSACHUSETTS: Mayor suspended license of Boston's Shubert Theatre on recommendation of Censor Board.
CALIFORNIA: At a Los Angeles meeting attended by owner of films it was agreed the film be drawn from market exhibition tending to incite race prejudice."

1922—CALIFORNIA: An ordinance was passed by the City Council of Sacremento banning "The Clansman."

1923—NEW JERSEY: On protest of citizens of Camden, producers withdrew film.

1924—CONNECTICUT: Showing of film banned in New Britain by Mayor and Chief of Police

NEW JERSEY: A petition signed by 550 citizens of Montclair resulted in a resolution by the Board of Commsisioners banning film.

MASSACHUSETTS: Mayor of W. Newton requested of local theatre that film not be shown.

1925 —WEST VIRGINIA: Supreme Court of State decided film should not be shown.

OHIO: Supreme Court refused license to film.

CONNECTICUT: Mayor of Hartford directed two theatres not to show film.

1926—OHIO: Ku Klux Klan denied privilege of private showing of film by order of Attorney General.

1930—MINNESOTA: City Council of St. Paul ordered Chief of Police to close picture and prevent further showing.

1931—NEW JERSEY: Film withdrawn at Bellevue Theatre, Montclair, after protest to Mayor.

NEW JERSEY: Roselle city officials deleted race prejudice—citing parts; Mayor did all he could to stop showing of film.

NEBRASKA: Mayor of Omaha prohibited showing of film.

MICHIGAN: Mayor of Detroit prevented showing of film and threatened revocation of theatre license.

NEW YORK: Mayor of Glen Cove, L.I., stopped showing of film.

NEW JERSEY: Director of Public Safety, Jersey City, issued order forbidding theatre to continue showing of film.

OREGON: City Council of Portland voted unanimously to prohibit showing of film.

PENNSYLVANIA: Mayor of Philadelphia barred film after deciding it "prejudicial to peace between black and white races."

KANSAS: Board of Review of State voted not to approve exhibition of film in State.

1937 — CALIFORNIA: Police of San Diego agreed that showing of film might cause a race riot.

1939 — COLORADO: Operator in Denver theatre fined $1,400 and sentenced to 120 days in jail for showing film in violation of municipal ordinance.

Writing from Milan, Italy, in 1927, the celebrated anthropologist and historian, J. A. Rogers, said:

"The colored American is much misrepresented through Europe and the world by the American film. At Milan, there was the odious "Birth of A Nation" to greet me. Contrast this with the French film 'Yasmina' in which a colored actor was shown as commander of a squad that was to shoot the hero, with white men under him."

Mrs. Ovington Saw It

Mrs. Mary White Ovington late chairman of the Board of the NAACP for 13 years, recalled in her reminiscences written in 1932, how a New York audience reacted to the film:

"I watched the audience as much as the screen," she wrote. "They were lapping it up. Many children were present and if they thought anything—they probably didn't, it wasn't a picture to arouse thought but emotion—but if they did happen to remember their history they must have despised Lincoln and Congress for freeing the slave."

In 1935, when Hollywood threatened to remake the silent film into a talkie, the AFRO-AMERICAN published an open letter to Will H. Hays, president of Motion Picture Producers, protesting.

The latter stated, in part:

"With so much tenseness already abroad in the world in which demagogues have played upon racial differences to satisfy their own personal greed, it would be criminal for Hollywood to add coals to these seething fires by permitting the reissue of this drama based upon the operations of the Ku Klux Klan during the period of Reconstruction following the Civil War.

"Aside from the purely racial issue itself, we believe that the world is too near the brink of another conflagration to permit greedy persons to distribute any propaganda which will cause to flare anew the sectional differences which once tore this nation asunder."

Matthews Gives Warning

Ralph Matthews, noted in 1940 that the success of "Gone With the Wind" had given rise to a series of movies based on the struggle between the North and the South, and that Hollywood was again seeking to revive "Birth of a Nation."

"This is more than a racial question; it is a matter of grave national concern, and the white guardians of the Ship of State should appreciate the danger," he wrote.

"With the world already crushed under the heel of nazism, fascism, communism, and imperialism, with human rights disregarded, civil liberties denied—this is no time for America to make gladiators out of cowardly night riders, vigilantes and Ku Kluxers, as is done in "Birth of a Nation.'"

"This new threat must be headed off now. We must prevent a revival of 'Birth of a Nation by letting Hollywood know that we consider it 'The Curse or A Nation'."

Cross Section Viewed Film

At the Maryland review of the film on May 21, in connection with the request for a license, persons viewing the film represented a cross-section of thoughtful citizens in the State.

Included were members on the Governor's Commission on Race Relations, Furman Templeton of the Urban League; Carl Murphy, president of the AFRO; Police Commissioner Beverly Ober, and others.

They agreed unanimously that the film should not be shown in Maryland.

Has Been Picketed

In many cities where a showing of the film has been protested, the methods used to effect its ban included mass picketing, distribution of leaflets and floods of letters to theatre managers and city officials

The recent ban in San Francisco resulted from the contention that its "public presentation is odious to a decent community" and made reference to NAACP action taken in 1915.

At that time, nine prominent leaders of the NAACP called upon the Mayor of New York to suppress showing of the film.

An Unjust Appeal

"We object to the film as an undisguised and unjust appeal to race prejudice and as an attempt to arouse the feeling of sectionalism and the war spirit," they wrote.

Signers of that letter were J. E. Spingarn, W. H. Brooks, Florence Kelley, Oswald Garrison Villard, John Haynes Holmes, Hutchins C. Bishop, W. E. B. DuBois, Paul Kennaday and Mary White Ovington.

'Birth Of A Nation' Film Barred In Boston

Journal and Guide
Sat 5-3-32

BOSTON — (INS) — A possibility that the showing of "The Birth Of A Nation" will stir up racial tensions was believed last week to have been responsible for its failure to win approval from the Boston City censor.

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City Censor Walter R. Milliken could not be reached for comment on his failure to approve the film. However, it was reported that Boston showing of the masterpiece had been protested by groups who feared its possible effect on race relations

Pearl Bailey In Revival

Has Top Role In 'Cabin In The Sky'

NEW YORK — Pearl Bailey, famous for her "St. Louis Women" and "Bless You All," Broadway productions, has been offered the top role in the proposed revival of "Cabin in the Sky."

Miss Bailey will be cast in the role of Petunia Jackson, made famous by Ethel Waters of "Member of the Wedding" fame.

The production, originated in 1940, ran for 156 performances on the stage. It was later made into a film and featured Miss Waters and Eddie (Rochester) Anderson.

The original stage version starred, in addition to Miss Waters, Georgia Burke, Rex Ingram, Dooley Wilson, Todd Duncan, Katherine Dunham and others.

The story, as written by Lynn Root, is of an earnest, church-going woman's attempt to save her good-for-nothing husband.

Muse Signed To New Film

Two Gridiron Aces Listed In The Cast

HOLLYWOOD (NPB) — "Carribean Gold," is the film vehicle slated to go before the cameras this week at Paramount film studios, which may afford local colored film players with one of the new year's largest casting opportunities.



Clarence Muse

The film, depicting slave running pirates, their racket wars and slave uprisings in the 1870's, reflects similar activities in the United States a few years earlier.

Pine-Thomas Company are the producers of the immense spectacle.

Among the actors already signed to roles are Clarence Muse, veteran stage and film actor, who was given the role of Quashi; Woody Strode, Ezzard Sugarfoot) Anderson, both gridiron aces, James B. Lowe, noted Shakespearean actor, who has the role of medicine man; Rosalind Hayes in the role of Sally; and Zora Donohoo, leader in local Little Theatre movements.

Hundreds of others will be used in choice bit roles and background scenes. While a large portion of the picture is expected to be shot in and around Nassau, most of the acting will be filmed here in Hollywood.

'Caribbean Gold' Will Star Football Greats

By LAWRENCE F. LaMAR

HOLLYWOOD — "Caribbean Gold," is the film vehicle slated to go before the cameras this week at Paramount film studios, which may afford local Negro film players with one of the new year's largest casting opportunities. The film depicting slave running pirates their racket wars and slave uprisings in the 1870's, reflects similar activities in the United States a few years earlier.

Pine-Thomas company are the producers of the immense spectacle. Among the Negro actors already signed to cast roles are, Clarence Muse, veteran stage an film actor, who was given the top Sepia role of Quashi, Wooy Stode, Ezzard "Sugarfoot" Anderson, both gridiron aces; James B. Lowe, noted Shakespearean actor, who has the role of medician man; Rosalind Hayes in the role of Sally and Zora Donohoo, leader in local Little Theatre movements.

Hundreds of other Negro actors will be used in choice bit roles and background extra scenes. While a large portion of the picture is expected to be shot in and around Nassau, most of the acting will be filmed here in Hollywood.

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OBSERVATIONS ON THE LONDON SCREEN SCENE

49a(3)

By STEPHEN WATTS

LONDON.

THE incursion of the State into film production makes for some odd results. If anybody had told the average English taxpayer a few years ago that his money would find its way into making a movie of a Broadway musical comedy very roughly deriving from Shakespeare he would have been alarmed, incredulous, or both.

Yet Sir Alexander Korda, the financing of whose pictures is largely based on a Government loan of some £2,000,000, has bought the screen rights to "Kiss Me Kate" and will make it one of his three major productions of this year.

At this moment Sir Alex is just out of a London nursing home recuperating from a skin ailment brought on by overwork, so it has not been possible to discover what especially attracted him about this subject, which would appear to be off his normal track, but it is safe to say that every British producer has at the back of his mind the ambition to make the first really good British musical. Attempts have been made, costly and earnest, but all failing to achieve anything that could be rated above routine Hollywood B grade product.

When he returns to his desk Korda will have plenty of work on which to deploy his restored energies. Next month Sidney Gilliat goes on the floor with his Gilbert and Sullivan biography, under Korda's banner, and later in the year will come the attempt to provide a sequel (in terms of both art and box office) to "The Red Shoes"—a Technicolor version of the ballet, "The Sleeping Beauty," starring for the first time the Sadler's Wells company's undisputed queen, Margot Fonteyn.

Another aspect of State participation in films which is now taken quite calmly here is the Government's scheme for helping production by tax relief. The first report on the administration of this scheme—known as the Eady plan, because of the Treasury official, Sir Wilfred Eady, who fathered it—shows that in forty-seven weeks over £1,000,000 was collected from exhibitors by levy (£6 a week per theatre) of which £859,000 has been passed on to producers and five per cent of the total put aside into a fund for the encouragement of production, in this instance allocated to the promotion of films made especially for children.

State Participation Helps Korda Movies —John Huston on Scripts and Casting

P. X 5 — Section 2

Critics' Assist

Few American directors can ever have had better reason to be pleased with the results of a working trip to England than John Huston. His Katharine Hepburn-Humphrey Bogart film, "The African Queen," made in association with the new British company Romulus (founded by John Woolf—get it?) has had a solidly admiring and in many cases rapturous critical reception. He has made a notably good impression personally and socially as a thoughtful, original and uninhibited talker about movie-making, and he has seen the London critics perform a rare feat which has brought forth his benisons in the form of a warm letter to the members of the Critics' Circle.

Metro-Goldwyn-Mayer was showing the director's "The Red Badge of Courage" at its big West End theatre, the historic Empire, on Sundays only, to substitute for the stage show, which takes that night off. The critics resented this, reviewed the film anyhow and caused its sponsors to think again. It is now playing to regular audiences at the Ritz (where "Quo Vadis" will follow it) and Mr. Huston has been moved to write, "I cannot bring to mind a single instance out of the past where criticism has played such an important role in the fate of a motion picture."

As to the original and candid line of Huston's thought about his job he has been saying flatly in an interview that he never directs actors. "The trick," he says, "is in the writing and casting. If you cast the right people, using only good actors, and adjust the script to suit the actors you've chosen, then it's best to leave them to work out their own gestures and movements. Your job is to explain to them the effect you want, and your skill lies in being able to do that exactly and vividly. Then, if they're good actors, it's best not to interfere in how they get your effect across—you'll only throw their natural performance out of gear if you try."

Review

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The tendency to pause at the beginning of a new year and cast a calculating eye backward and forward has produced some laudable candor from leading personalities of the British film world. While J. Arthur Rank (who never misses a chance to say this) continues to blame "crippling taxation" for everything, Herbert Wilcox says bluntly: "We don't work as hard as we used to," which, by using "we" instead of "they," tactfully avoids identifying the root of the trouble—restrictive union rules. Carol Reed also takes an unconventional line, saying "the tastes of British filmgoers ran on ahead of us and we've got to run to keep up—and run fast."

The year 1951 in statistical summary shows up as a far from happy one. More than 5,000 of the 12,000 technicians employed in British studios at the end of the war were out of work and it is feared that many of them have been forced by the harsh economics of the situation into other trades which may be a long-term handicap to revival.

Discussing the unstable nature of industry, Paul Holt in The Daily Herald cited the case of Jack Lee, a young director who since making the prisoner of war film "The Wooden Horse"—a box office hit of 1950—had not had an offer of work. It is to be hoped that Mr. Lee's case is symptomatic of the trend of 1952, for he has now been assigned to direct "The Mask of Pharaoh," an Eric Portman-Van Heflin-Wanda Hendrix thriller which is just off on location to Algiers and Tunis.

Problem Film

The problem of using the cinema for the instruction of the citizen, although he has paid his money to be entertained, came up again here the other day. The instruction is contained in a twenty-six-minute documentary, "The Waking Point," made by the Treasury-financed Crown Film Unit for the Home Office, which is the department of government responsible for civil defense. It is the story of a last-war A. R. P. (air-raid precautions) worker who refuses to enlist again for atomic defense.

The biggest single chain of theatres, Associated British, declined the film on the ground that it is too long.

The other big chain, Mr. Rank's, compromised: they would show the film wherever local requests were made. So far they have had fifty requests. Total bookings are about 300. There is evidence that, scary or not, the picture produces recruits.

FILM SWAP

LONDON.

The Russians want British films—or at least some British films. They have put in a bid for "Hamlet," "Passport to Pimlico" and "Seven Days to Noon," which speaks well for their taste. The sum of £100,000 has been mentioned for the purchase. But the situation currently is deadlocked by a Russian condition requiring the reciprocal acquisition and distribution by the British company of a Russian film for each British one sold.

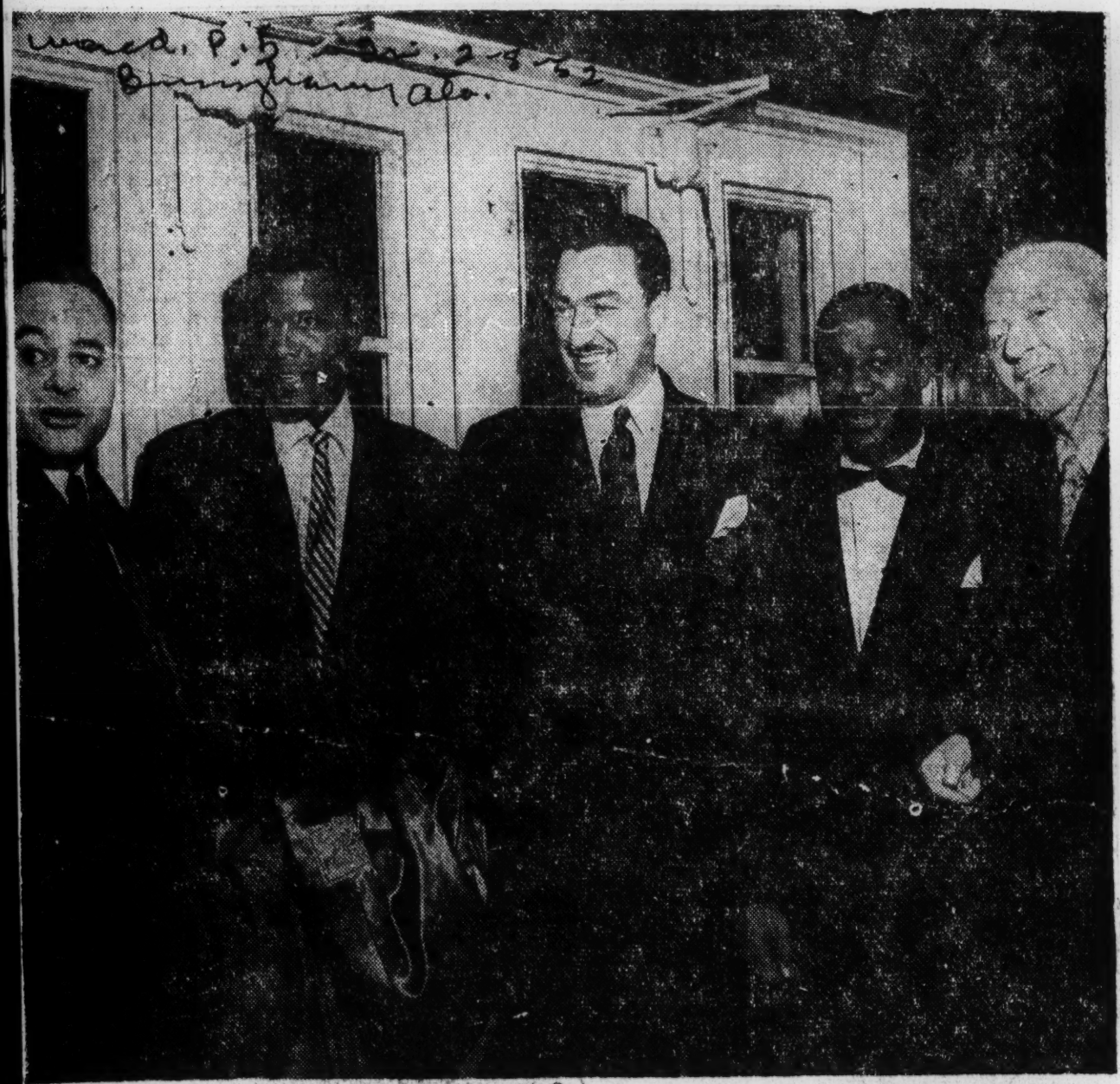


Canada Lee offers comforting advice to Lionel Ngakane in the film version of Alan Paton's novel, "Cry the Beloved Country," produced in South Africa by Zolton Korda. The Bijou Theater will house the film Wednesday.

THE AFRICA OF "CRY, THE BELOVED COUNTRY" REACHES THE SCREEN



Canada Lee (right), as a country preacher in search of his errant son, and other passengers aboard a Johannesburg-bound train, view the city's sprawling suburbs in Alan Paton's adaptation of his noted novel. The English production, which was filmed in Africa and London, will have its American premiere Wednesday at the Bijou.



NEWS PRESS SERVICE 7

ATTEND MEMORIAL OPENING—No recent premiere effected such a comparable turnout of notables in the fields of politics, industry and sociology than "Cry, The Beloved Country" in its New York opening two weeks ago. Among those who later cheered the tremendous film woven around the natives of South Africa were (left to right) Dr. Ralph Bunche, UN official, Sidney Poitier, co-star of the movie, Congressman Adam Clayton Powell, Jr., Canada Lee, who created a memorable role in the film as an African priest and city court judge, Francis E. Rivers. The film has been hailed as the most sincere and truthful picturization of the "African problem" which has ever been brought to the screen.



News Press Service Photo

THE PICTURE IN QUESTION—"Cry, The Beloved Country" has been the most effective movie to date in bringing the plight of the natives of South Africa to the eyes of the world. The release of the movie, starring Canada Lee is especially timely in view of the plan of widespread resistance against existing racial laws which will be instituted by South African tribes beginning April 6th, the anniversary of the advent of white European settlers into South Africa.

Contrasting Problem Films, With Mixed Casts, On Screens In New York



SIDNEY POITIER and Canada Lee are the male stars in the current Broadway screening of "Cry, the Beloved Country," which brings the problems of South Africa to country. Both are Hollywood and Broadway performers and do a fine job in the flicker.



SOUTH AFRICAN natives play an important part in making the pix, "Cry, The Beloved Country," starring Canada Lee and Sidney Poitier interesting theatre." Here Albertinea Temba and a native child are shown in one scene of the film now running at Bijuo theatre in New York.



VIVIEN CLINTON as Mary and Lionel Ngakane as Absalom Kumalo bid each other goodbye after their marriage while Canada Lee as Rev. Stephen Kumalo looks on, in a scene from "Cry, the Beloved Country."

'Cry, The Beloved Country', Foreign Problem Film In U.S. Via Broadway

By ARNOLD de MILLE

NEW YORK—"Cry, The Beloved Country" the most significant motion picture dealing with the race question to be produced on the other side and shown in this country, opened at the Bijou Theatre, 45th st. off Broadway, Wednesday night. It is the first picture from across the sea to portray the hardships, struggles and awful conditions under which Negroes live in South Africa.

The picture was actually filmed in South Africa with authentic settings, and almost all of the cast is made up of natives living in the village and city where the picture was made—people who have never before faced a motion picture camera.

"Cry, The Beloved Country" is based on the novel of the same title by Alan Paton, a best-seller for months later translated into the Zulu language and is now as widely read as the Bible in that country. A few years ago it was adapted for the stage by Maxwell Anderson and ran on Broadway under the title "The Stars Look Down."

The story centers around a poor parish priest, Stephen Kumalo, merely existing in a sun-dried valley, and a rich white African farmer, James Jarvis, living in the hills, and their families. The common tie is their sons.

The rich man's son, Arthur Jarvis, is an important figure in Johannesburg, capitol of South Africa, where he pleads and forsters the cause of the Negro in his country. The priest's son, Absalom Kumalo, who left his village home for the big city and its glittering lights, went the way of many youngsters of our own big towns who get mixed up with the wrong crowd. He took to stealing.

Father Kumalo gets a letter from a Rev. Msimangu in Johannesburg saying that his sister, Gertrude, is seriously ill there. Taking his life's savings he goes to the city to see his sister and try to find his son.

The simple country priest is amazed and bewildered in the capitol city and finds it difficult to understand the way of life there. He is distressed over the bitter quarrels between the Europeans and non-Europeans.

Rev. Msimangu takes Father Kumalo to his sister, who is not physically ill but is living a loose, wretched life and has a small son. He persuades her to return to the village with him.

Through the aid of Rev. Msimangu, the priest was able to find his brother who is living with a woman not his wife but regarded as one of the leaders of the insurgent element among the natives of the city.

The search for Father Kumalo's son is a long and weary one, but with the aid of Rev. Msimangu and an official of a reformatory where Absalom had been sent but released for good behavior, they finally find him. But it was only after he had been sought, along with two others, by the police for the shooting of Jarvis' son Arthur in an attempted robbery.

"Cry, The Beloved Country" is a picture not to be missed. Canada Lee and Sidney Poitier, who were taken to South Africa to make the picture, make a great team. Canada plays the part of Father Stephen Kumalo and does a superb job. Sidney does the part of Rev. Msimangu and is splendid. They are splendidly supported. This is one picture that might well set off fireworks that might be heard all the way back in the halls of the General Assembly of the U. N. and echoed in the chambers of arch racehater Daniel Malan in Johannesburg. Don't miss it.

'Cry the Beloved Country' Tells Gripping True Story

To the Editor:

As an American Negro I must protest the film, "The Magic Garden." It is a film about the black people of South Africa and it misrepresents them in much the same way as we have been slandered in various motion pictures here in America. One would be led to believe (by the inference in this picture) that Africans are a bunch of hand-waving, jitterbugging, crap-shooting individuals who are perfectly content to grin and bear their lot. This is an entirely distorted view of life among such bewildered and embittered people. It smacks heavily of racial stereotyping, inasmuch as we, the Afro-American people, have been habitually portrayed in such roles. In addition, the hackneyed, "villain—damsel-in-distress" type of plot of "The Magic Garden" is as monotonous and nauseating now as it was in the days of the "Gay Nineties."

On the other hand, "Cry, the Beloved Country" is a completely mature movie with a rare though not improbable plot and superb acting by a majority of actors in the film. This picture also centers around the Africans of South Africa but presents life there in a much more meaningful and realistic manner. It thoroughly deserves the highest praise.

PHAON GOLDMAN

Washington, D. C.

'Cry, the Beloved Country': Movie Made From a Famous Novel



Herald Tribune
Jun. 1-20-52
P. 3
Newyork, N.Y.

'Cry, the Beloved Country' Film, Made in Africa, Opening Here

Herald Tribune, N.Y.
49a(3)

"Cry, the Beloved Country," Alan Paton's compassionate novel of South Africa, is one of the most widely known stories of the post-war period. It was a best-selling book in many lands, then a hit musical play on Broadway, and now has reached a third medium—the screen. The movie, filmed around Natal and Johannesburg by Sir Alexander Korda and his brother, Zoltan Korda, opens Wednesday at the Bijou Theater.

This success has been something of a surprise to Mr. Paton himself. A prison official for twenty years in South Africa, he was moved by the tragic misunderstandings dividing his country, and he quit his work to write a book about them. In a larger sense it is a universal story about the world's troubles today.

As superintendent of a reformatory for native offenders in South Africa, Mr. Paton saw many pitiful cases of the ignorant native caught up in crimes which he did not understand. He saw them being re-educated—and sometimes falling back into crime.

One day he gave up his work, sold his insurance policies and decided to travel to Europe to study other countries' methods of dealing with juvenile reform. It was in Gothenburg that he finally sat down to write the book that had been moving around in his mind for many years. Once started, he wrote swiftly, for he knew what he had to write out of his own experience and deep sympathy for his subject.

The novel was finished and the author returned to his home in Natal, little expecting the furor which it caused on publication. Copies of his novel sold in virtually every country of the world; a musical-play version called "Lost in the Stars" was put on in New York, and film companies vied for the screen rights.

In London Paton found the two men who could put his novel on the screen as he meant it to reach the world—men who would allow him to write the script himself and take a close part in filming his story from start to finish. The Kordas bought the rights, and Zoltan began to work with Paton on the script and casting.

Casting was difficult, and it was not till several months later that Korda found in Canada Lee his ideal choice for the leading role of Stephen Kumalo; in Sidney Poitier the counterpart of Kumalo's intellectual friend Msimangu; in Lionel Ndlkane an excellent Absalom Kumalo, the old man's erring son, and in Edric Connor the actor to play John Kumalo, the sly rouser of the masses.

Other casting followed quickly. Charles Carson was chosen for the white farmer, Jarvis, whose son is killed by the native boys; the British actress Joyce Carey plays his wife. Albertina Temba, a native social welfare worker, was cast as Kumalo's wife, Sarah. Small parts were chosen in South Africa from persons who fitted the roles well, even though many of them had no screen experience.

To Natal and Ixopo

Korda, Paton and a British location unit went to South Africa—to Natal and the small township of Ixopo, where the producer-director planned to film the village sequences. Here he built a complete native village, with the hills of Ixopo in the background.

Moving from Ixopo to Carisbrooke, Korda and his unit spent several days filming at Rayfield, a homestead owned by George Francis, Alan Paton's brother-in-law. This homestead and the Incalu valley adjoining were the locale for the opening chapters of Paton's novel and will be seen on the screen as the home of Jarvis, the white farmer.

The country shooting finished, Korda went back to Johannesburg, where for several weeks he covered scenes in the Supreme Court, Shantytown, the residential quarter, the reformatory, the railway station and the busy streets, using natives as extras.





Scenes from the movie "Cry, the Beloved Country," filmed in South Africa, which opens Wednesday at the Bijou. Top left, Canada Lee, who plays the Rev. Stephen Kumalo; right, some of his parishioners in the village of Ndotsheni. Below left, Joyce Carey and Charles Carson, who play Mr. and Mrs. Jarvis. Right, fellow passengers on the train to Johannesburg point out gold mines to Mr. Kumalo as he nears the city to search for his son there. The picture follows the book closely

'Cry, The Beloved Country' Eloquently Tells Of Mankind

By BEN S. PARKER

The dark and troubled ground of South Africa is the backdrop against which a stark, unrelieved tragedy is played in the first-run film which opened yesterday at the Ritz. It is "Cry, the Beloved Country," based on the recent novel of the same name by Alan Paton.

Two men living in a farm district of South Africa are involved in a common sorrow which occurred in metropolitan Johannesburg. The son of one man kills the son of the other in panic at being surprised in an armed robbery attempt.

The two fathers knew each other by sight until this. For one was white and the other black. The white father regarded all natives as merely labor, while his son regarded them as human beings and earnestly tried to help them in such matters as adequate housing in slum-ridden, overcrowded but glitteringly attractive Johannesburg.

Fatal Hand of Fate

The black man, a minister, had already gone to the big city to seek his son. But by the time he has followed him through a maze of slum dwellings where suspicious blacks remained tight-lipped, and through a reformatory, it is too late. Fate has already dealt its fatal hand. And the gentle minister's simple heart is dark with anguish.

Meanwhile, the white father has been reading notes and letters left by his son. From them he learns lessons which broaden his thinking and alter hisl ife. And the souls of the two grieving fathers slowly reach out toward each other across the man-made barrier of race in sympathy, in respect and in understanding.

Canada Lee, the late American Negro actor, contributes a moving and sensitive portrait of the simple minister as he goes through deep, dark water in search of a son which was lost.

Fine Fortrapal of Priest

Charles Carson is dignified and restrained as the white father, father, with Joyce Carey as the white lad's mother. A fine character study is given by Sidney Poitier, as a Negro priest in the city, strong and ready to help, but overwhelmed with the greatness of the needs of his grimy parish.

Use of South African scenery and apparently amateur actors for lesser roles gives this powerful film-novel further impact and conviction.

If you're looking for laughs or a wild animal film, pass this up. But if you enjoy fine craftsmanship in a film that makes you think and which eloquently tells a deeply moving story of mankind, this is one you'll want to see. And one you'll remember.



"Cry, the Beloved Country."

UNLIMITED HUMANITY

Cry, the Beloved Country Made Into a Fine Film

By BOSLEY CROWTHER

IT is certainly reflective of something that the most profound and sobering picture yet made on the subject of race discrimination—on tensions between blacks and whites—has not been made in this country, where the problem has been widely clarified. Nor does it pertain directly to the problem in the United States. It is, of all things, a British-made picture, and the geographical area with which it deals is South Africa, where the problem is equally if not more intense. The film is "Cry, the Beloved Country," now on the Bijou Theatre's screen.

Yet despite the far distance of that area from the confines of the United States and despite the many differences in detail between the problems of discrimination in the two lands, the wisdom and understanding of the basic conflict so lucidly revealed in this film are both pertinent and fundamental to our untangling of the problems over here. Indeed, as we say, not one picture has been made in an American studio which cuts as deeply as does this one into the heart of contemporary confusions embroiled by race.

Social Injustice

Where all of our American race dramas, including "Intruder in the Dust" (which, in this writer's estimation, is the best one we have made), have stayed pretty close to the surface of social injustice, as revealed in melodramatic situations, this "Cry, the Beloved Country" bores right in to the core of the spiritual frustration that is bred by the fears and resentments of blacks and whites. And it comes forth with a powerful demonstration of the whole tragedy of hate in the lives of men.

Based on the wonderful novel of Alan Paton, which has rapidly become a classic in many languages since its publication in 1948, this amazingly faithful screen translation, co-written, directed and produced by Zoltan Korda in Africa and England, puts the issue in elemental terms. An innocent and aging native priest of the Anglican Church comes down out of the great hills of Natal to seek his missing son and his wayward sister in urban Johannesburg. There, under the compassionate guidance of a younger, more worldly wise native priest, he discovers the conditions of segregation and squalor under which his people live. And then suddenly he is confronted with the horror of the knowledge that his missing son, a pitiful victim of overcrowding and insecurity, has foully murdered a respected white man.

Here is one element in the drama—a confused and resentful old black man crying out from the depths of his anguish at the fate that has overwhelmed his son. The other element, equally powerful, is the father of the white man who has been killed—an aging farmer, also from Natal, who has been bigoted toward the natives all his life. With equal confusion and resentment, he rues the fate that has snatched from him his son, and would seem to be justified in venting all his passion against the boy who struck him down. If violence were ever in order, this old farmer might have sufficient cause.

But Mr. Paton and Mr. Korda have not fused their elements in these terms. The magnification of resentment in open violence—or threat of violence—would be useless, as they see it, conducive, perhaps, to melodramatics but not to the core of their concern. And so they have dramatized the issue in the much more difficult terms of suffering, soul searching and arrival at wisdom on the part of two old men. The consequence is a picture which, like the novel, causes real reflective pause.

Clear Expression

For in the beautiful writing of the drama, in the simplicity and authority of its scene, in the artful meshing of its two lines of progress and especially in the wonderful portraits that are drawn by the American, Canada Lee, and Charles Carson as the priest and the farmer, respectively, clear and compelling expression is given to the fundamental theme that men will finally purge themselves of racial conflicts when they have known the suffering that such hopeless conflicts cause.

Why our American film-makers have not yet risen to the eloquent height of "Cry, the Beloved Country" in expounding the subject of race—why they have not exposed the problem in terms much stronger than wrath or sentiment—are questions we find hard to answer. It may be that artists in this land, in their zeal and impatience for solutions, incline to take off most obvious spans of the surface aspects of segregation and concentrate their wrapt attentions thereon, rather than dig beneath the surface to the human wellsprings as Mr. Paton has done. Or it may simply be that our film-makers haven't yet come to understand that all distinctions that make for social cruelty and human anguish are but reflections of the basic want of brotherly love.

THE SCREEN IN REVIEW

Alan Paton's 'Cry, the Beloved Country,' With Canada Lee, Opens at Bijou Theatre

CRY, THE BELOVED COUNTRY, screen play adapted from his novel by Alan Paton; directed and produced by Zoltan Korda. A Zoltan-Korda-Alan Paton Production presentend by London Films and released here by Lopert Films.

Stephen Kumalo	Canada Lee
James Jarvis	Charles Carson
Rev. Msimangu	Sidney Poitier
Margaret Jarvis	Joyce Carey
Father Vincent	Geoffrey Keen
Martens	Michael Goodliffe
John Kumalo	Edric Connor
Absalom	Lionel Ngakane
Gertrude	Ribbon Dhlamini
Mary	Vivien Clinton
Mrs. Kumalo	Albertina Temba
Taxi Driver	Reginald Ngcobo
Farmer Smith	Bruce Anderson
Captain Jaarsveldt	Bruce Meredith Smith
Mary Jarvis	Berdine Grunewald
Harrison	Andrew Kay
Father Thomas	Max Dhlamini
Father Tisa	Shayiwa Riba
Gertrude's child	Tsepo Gugushe

By BOSLEY CROWTHER

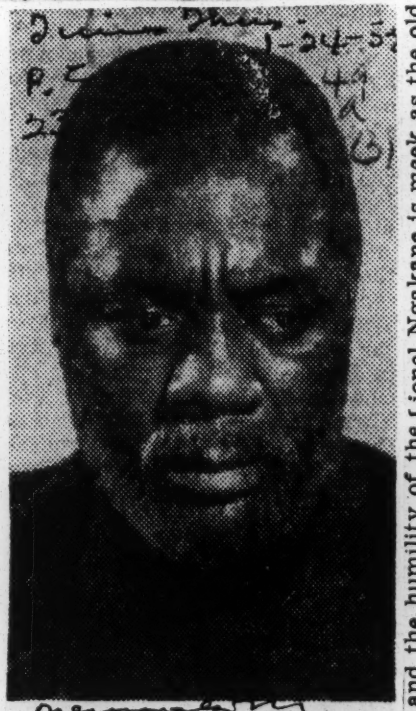
Out of Alan Paton's beautiful and profound narrative, "Cry, the Beloved Country," which is, of course, a classic tale of the criss-cross of racial tensions in modern South Africa, Producer-Director Zoltan Korda, with Mr. Paton by his side, has made a motion picture of comparable beauty and power—a motion picture that exemplifies the novel and redounds to the credit of the screen. Filmed on the broad uplands of Natal, in the slums of Johannesburg and in the London studios of Mr. Korda and played by a wonderful cast, headed by Canada Lee and Charles Carson, this lovely and compassionate work had its American première at the Bijou Theatre last night.

Those who have read the novel or saw the musical play, "Lost in the Stars," based upon it, done here in 1949, are aware that the essential characteristic of Mr. Paton's masterful approach to material of angry implications was one of patience and humility. Within the dramatic situation arbitrarily constructed by him—a situation emerging from the chaos of conflict between blacks and whites in the supercharged community of South Africa—there was latent dynamite, ready to burst into melodramatics at the touch of a wrathful pen. But Mr. Paton, through his years of experience with the tormenting problem of race, had proceeded from wrath and frustration to the wisdom that is evidenced in his work.

And it is this profoundity of wisdom, this discipline of the mind and the easily excited emotions, that most distinctly and gratifyingly marks this pictorially eloquent and faithful rendering of the novel to the screen. Where Mr. Paton limned the aspects of racial segregation in temperate words and brought forth the tragedy of conflict in the spiritual suffering of two men, Mr. Korda has used his cameras to dwell but briefly upon the literal scene of squalor and corruption in South Africa and has caught his drama in personalities.

True, the perceptive director has not hesitated to show the miserable living conditions of the blacks in Johannesburg's slums or to indicate frankly the strict enforcement of the South African code of "Jim Crow." But he has made evident these aspects only to set his scene, to establish the oppressiveness of the climate, without having his cameras groan.

The particular interest of Mr. Korda, working trenchantly from a script prepared by Mr. Paton, is the dark and terrible passage of two men through the valley of



Canada Lee in "Cry, the Beloved Country."

grief and distraction into which they are plunged by a mutually calamitous act. One is a simple, God-fearing Negro Anglican priest who comes down from the sturdy hills of Natal to Johannesburg to seek his sister and his missing son, and who arrives too late to save the lost lad from murdering a respected white man. And the other is the father of the white man murdered by the odl priest's son—a rigid and bigoted farmer from the same fertile hills of Natal.

Out of the shock and bewilderment, the passion and despair, of these two men; out of the purging of their resentments in the obliterating fires of their griefs, and out of the dismal demonstration of the ironies that touch human lives, Mr. Paton and Mr. Korda achieve the illumination of their theme—which is that society may emerge from the darkness of fear and hate when it, too, is shaken and purged by the counterpart of grief.

In this illumination, Mr. Korda depends upon the light that is generated in his characters, and no better assist can be imagined than that contributed by Mr. Lee and Mr. Carson. Mr. Lee, the American actor, does a profoundly moving job in capturing the dignity, the fervor and the humility of the old Zulu priest, especially when he is shaken by disillusion and deep grief and distraction into which they are plunged by a mutually calamitous act. One is a simple, God-fearing Negro Anglican priest who comes down from the sturdy hills of Natal to Johannesburg to seek his sister and his missing son, and who arrives too late to save the lost lad from murdering a respected white man. And the other is the father of the white man murdered by the odl priest's son—a rigid and bigoted farmer from the same fertile hills of Natal.

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Sidney Poitier makes his priest's son. Sidney Poitier makes conflicts in the role Negro priest and Geoffrey Keen is quietly authoritative of the mission with works. All of the people natives are uniformly excellent, conveying in poetic rhythms of voice and body the haunting rhythm of the book.

It is difficult to do proper justice to the fine qualities of this film or to the courage and skill of those who have contributed in transmitting such a



NEWS PRESS SERVICE 9

ATTEND MEMORIAL OPENING—No recent premiere effected such a comparable turnout of notables in the fields of politics, industry and sociology than "Cry, The Beloved Country" in its New York opening two weeks ago. Among those who later cheered the tremendous film woven around the natives of South Africa were (left to right) Dr. Ralph Bunche, UN official, Sidney Poitier, co-star of the movie, Congressman Adam Clayton Powell, Jr., Canada Lee, who created a memorable role in the film as an African priest and city court judge, Francis E. Rivers. The film has been hailed as the most sincere and truthful picturization of the "African problem" which has ever been brought to the screen.

Misery in South Africa

'Cry, the Beloved Country' Fine Work by Lee, Poitier

NEW YORK—The long-awaited film of Alan Paton's "Cry, the Beloved Country," opened here last week to enthusiastic critical acclaim. With Canada Lee turning in his finest performance, are Sidney Poitier and a cast of natives and English actors. The film, like the book, is a sensitive, emotional view of the interracial friction which has made South Africa an international sore spot.

It is the story of a tortured journey of a Negro priest, played by Lee, who goes to the city to rescue his sister, who has become a prostitute and to see the degradation of his son, who has murdered a white man. As Kumalo, the priest, Lee is deeply moving as he goes through the slums of the city in search of his son, as he awaits the moment of his son's death by hanging and the innumerable subtle moments of dramatic feeling.

Although it must be said that the film makes no obvious statements as to which side is right or wrong, a fact which may illicit criticism from those who feel that he should have been more definite in his picturization of life for the natives of South Africa, it is true that the film is filled with compassion for the tragic position of the Negro in his own land. There is to be no question of the truth and emotional validity of "Cry the Beloved Country," but perhaps there will be those who will feel it does not go far enough.

In this confession by a man who was head of a reformatory in Johannesburg for many years there is a plea for justice and equality. It attempts to show what is now being done to change the Negro's status. However, the native locations, showing the pitiful circumstances under which the African Negro lives in a white society make the task seem an insurmountable one.

In addition to Lee, whose performance is of immense dignity and sorrow, native actors contribute greatly to the film's beauty and integrity. Lionel Ngakane, as the son, gives a phenomenal performance with depth and understanding, realistically touching. Vivian Clinton, in the role of the girl the son has wronged, also demonstrates the innate dramatic abilities of the African native. Sidney Poitier, as the only other American in the cast, gives a fine performance as he portrays a native priest with great sincerity.

Cry, the Beloved Country, screenplay by Alan Paton, adapted from his novel of the same title; produced and directed by Zoltan Korda for London Films. This screen presentation of Mr. Paton's momentous and moving tale of the criss-cross of racial tensions in modern South Africa was made with profound understanding and accomplished with sensitivity and restraint by a company which worked in London, Natal and Johannesburg. Among its splendid performers were the late Canada Lee as an elderly Negro priest, Charles Carson as a respected white farmer and Sidney Poitier as a clerical social worker in Johannesburg. It is remarkable how prophetic of the recent troubles in South Africa this film was.

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Film showing-George Washington Carver

Carver Film To Be Shown At Banquet

49a(3)

Courier P. 18

MIAMI, Fla.—A film showing actual scenes of Dr. George Washington Carver at work will be shown as the feature of a Carver Day banquet to be held at the Hotel Mary Elizabeth Wednesday, Dec. 5. Sat. 1-5-52

The film will be shown by Ben Parker, who is compiling a feature length film of the life of Dr. Carver, using scenes shot at Tuskegee Institute shortly before the death of the great scientist.

Dr. J. J. Tigert, former president of the University of Florida and former U. S. Commissioner of Education, will be the principal speaker at the banquet. Others on the program will be Atty. R. P. Perry, the Rev. John E. Culmer, Steve Gibson and the Red Caps, the Mary Kaye Trio and Rajah Raboid.



Teamed on the screen with the Globetrotters' opus is "Death of a Salesman," starring Fredric March.

IN FLICKER—Dorothy Dandridge and Bill Walker supply the romantic interest in "The Harlem Globetrotters," the Universal-International film which depicts the ups and downs of the famed basketball aggregation this week at Loew's Victoria and 116th Street Theatres.

Harlem Grobetrotters To Appear With Flicker

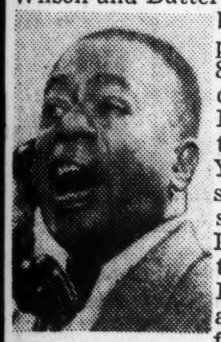
NEW YORK — In connection with the showing of "The Harlem Globetrotters," a feature film with Dorothy Dandridge and Bill Walker supplying the love interest, several of the famed basketball stars will appear on Loew's stages this week.

The "Trotters" will be in person on the stage of Loew's Victoria on this Saturday evening at 10 o'clock, and will award a trophy to the Twenty-eight Precinct PAL City Champs. At 10:30 P. M., they will greet the patrons of Loew's 116th Street Theatre.

The film incorporates all the gags, the famous plays, and the brilliant ball handling of the team in addition to the song style and beauty of lovely Dorothy Dandridge.

All-Negro Production Of 'Harvey'

An all-Negro production of "Harvey," with a cast headed by Dooley Wilson and Butterfly McQueen, will be given a single performance at 8:30 p.m. Wednesday at Lincoln High School auditorium. The New York Drama Guild show will be sponsored locally by Kappa Zeta Chapter of Zeta Phi Beta sorority. In addition to the featured players, the cast will also include Estelle Hemsley, Jay F. Riley, Tina Marshall and Lorenzo Tucker, among others.



DOOLEY WILSON

Prior to the current national tour of "Harvey," Wilson is best known for screen appearances in "Casablanca," "Cabin in the Sky"; on Broadway in "Bloomer Girl" and the "Beulah" television show. Miss McQueen, who will portray Myrtle Mae opposite Wilson's Elwood P. Dowd, is chiefly remembered for her Prissy in "Gone With the Wind," though there is a long list of screen, stage, radio and television appearances to her credit.

Wilson is a native of Taylor, Texas, where he started singing at churches and tent shows to help support his family. Top role in the current all-Negro production of Mary Chase's comedy hit is the latest step in a successful career.

Amanda Randolph gets part at Warner's

Amanda Randolph, well-known radio actress who plays the Kingfish's mother-in-law on the Amos 'n Andy program, has been signed for a featured role in Warner Bros.' "The Iron Mistress," co-starring Alan Ladd and Virginia Mayo.

Washington Actor Scores In New Film



Ernest Anderson, popular Hollywood actor and native of Washington, D.C., enacts a scene with star Alan Ladd in Warner Bros.' new Technicolor production, "The Iron Mistress." Anderson, not long ago was a studio utility man at Warners, where he made his initial film bow in "This Is Our Life" with Bette Davis. He also has a role in "The Well," currently showing in theatres.

Hampton Instructor To Play Marva Louis

HAMPTON, Va. — Miss Bonnie Tucker, instructor in Speech Correction at Hampton Institute, has been recommended for the part of Marva Louis in the movie "The Joe Louis Story" to be made by Federated Films Inc. of New York.

Marva, Louis's former wife, shared the years of glory when Joe was champion. Miss Tucker was recommended for the part on the basis of her past experience in the theater and dramatics.

The former Hampton Institute student took part in the productions for the stage by the Riverbond Players of Baton Rouge, La., the Atlanta University Summer Theater, and the University of Iowa players.

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KISENGA, MAN OF AFRICA

ON THE SCREEN

'Kisenga, Man of Africa'

By OTIS L. GUERNSEY JR.

HOLIDAY THEATER

A screen play by Thorold Dickinson and Herbert W. Victor, based on a story by Joyce Cary, directed by Mr. Dickinson, produced by John Sutro, a Two Cities Film in Technicolor presented by International Film Corporation, distributed by International Releasing Organization, Inc., with the following cast:

District Commissioner	Eric Portman
Dr. Catherine Munro	Phyllis Calvert
Professor Gollner	Arnold Marle
Mrs. Upjohn	Cathleen Nesbitt
Conductor of orchestra	George Coope
Concert agent	David Horne
Education officer	Cyril Raymond
Kisenga	Robert Adams
Magole	Orlando Martins
Rafi, the chief	Sam Blake
Kisenga's father	Napoleon Florent
Kisenga's mother	Viola Thompson
Saburi, his sister	Eseza Makumbi
Ali, the dispenser	Tunji Williams
Abram, the schoolmaster	Rudolph Evans
Saidi, the headman	Uriel Porter
Sarah, his wife	Cicely Dale
Chief's messenger	P. Zulamkah
Office clerk	James Rich
Magole's men	Samuel D. Lewis, James Smart, Eustace Gomes
Dancers	Mako Balo, Joe Pereira, Slim Harris, Kari Kari, Henry Vroom, Bertie Pasuka

Snapshots of the Jungle

African bush superstition and Western science fence with each other through several incidents in "Kisenga, Man of Africa" at the Holiday. Filmed in Technicolor in Tanganyika, the script by Thorold Dickinson and Herbert W. Victor concerns a native composer who leaves London and returns to his homeland to help solve a district administrative problem. Its best sequences are those which deal primarily with local color, with jungle scenes and village dances in the eerie firelight, like illustrations of a written story. The story itself is topheavy in symbols and meager in humanity, a shadowy outline full of important references to such qualities as music, fear, power, etc., but developing very little excitement with its set of type characters.

The problem presented here is to move the Litu tribe from a dangerous sleeping sickness area against the wishes of a selfish medicine man. Kisenga, who left the village in his youth and has since become a famous musician in Europe, returns to Africa to help the British commissioner in this emergency. He is a go-between symbol, a combination of the best in both civilizations, and the conflict is outlined in his challenge of black magic on behalf of scientific enlightment. Under Dickinson's direction the picture moves in an erratic manner—some of the tribal crowd scenes and rituals are

Orlando Martins



In "Kisenga, Man of Africa"

stringing indeed, but many of the scenes among the leading characters seem like awkwardly contrived poses. It is almost like a series of accidents, some happy and some unhappy, leading toward a vague resolution about the victory of art over ignorance.

Eric Portman as the district commissioner and Phyllis Calvert as a lady doctor are stock sketches of benevolent British authority. The Negro characters are more interesting, including Orlando Martins as the secretive and cunning medicine man who has a whole tribe hypnotized with his mumbo-jumbo. Robert Adams portrays Kisenga as a hulking, open-hearted fellow who alternates between broad good nature and deep compassion. Besides these, there is a whole gallery of inquisitive or suspicious faces, which, with the African locale, set a definite mood for this film. There is some good material in "Kisenga, Man of Africa," but it has been put together in an artles patchwork of movie values.

British Film With Mixed Cast Premieres In N.Y.C.

By LYDIA T. BROWN

NEW YORK—Making it's premiere here, the British-made film "Kisenga Man of Africa," photographed in the Tanganyika Territory, British East Africa, has in its cast five English actors and five colored stars.

"Kisenga Man of Africa" presents the problem of educating and enlightening the natives to Western ways of life and customs.

In the cast are Kisenga, played by Robert Adams; Margole, the witch doctor, Orlando Martin; Rafi, the chief, Sam Blake; Kisenga's father, Napoleon Florent and Kisenga's mother, Viola Thompson.

The English actors are: Eric Portman, Phillis Calvert, Arnold Marle, Cathleen Nesbit and George Coope.

This fil does tell its story as vividly as the "Magic Garden" with its tin penny whistle songs. It failed to gain the desired audience reaction.

Movies

Africa Lives In a Drama Of Natives

By ALTON COOK.

A British film company has had a camera crew in South Africa, too, and they send us a fervent film, "Kisenga, Man of Africa," at the Holiday. This one concerns itself with the jungle natives instead of their neighbors, the wild animals.

Kisenga is an African native who had risen far above his jungle origin and achieved success in London as a concert pianist. On the threshold of musical fame, he renounced his career and resolved to return to his native village to help his tribal brethren to a better life.

Medicine Man Is Villain.

The immediate problem when he arrived was removal of his entire village from an area infected by sleeping sickness. British authorities were promising superior school, medical and farming facilities in the new home.

The move was bitterly opposed by a stubborn medicine man, who realized that education would weaken the power he wielded through native superstition. The conflict was between him and Kisenga.

Eric Portman and Phyllis Calvert were brought to the jungle from England. Most of the rest of the cast was recruited among the Negro natives.

Success With Natives.

Thorold Dickinson, the director, has achieved a striking success with his crude actors. There is no polish to the performances, but they are charged with a deep fervor which sweeps across an audience. Particularly good are the two principals, gigantic Robert Adams as the struggling idealist and Orlando Martins as the brooding and scheming medicine man.

Once again, South Africa has been the scene of an unusual and challenging movie triumph.

* * *

"Kisenga, Man of Africa," with Eric Portman, Phyllis Calvert, and a supporting cast of African natives. A British film directed by Thorold Dickinson, screen play by Mr. Dickinson and Herbert W. Victor, based on a story by Joyce Cary. At the Holiday. Running time: 90 minutes.

DIVISION OF BEHAVIORAL CONTROL

State Bans Film Of Africa Tribal Life as Indecent

Herald Tribune

Regents Refuse Appeal by Natural History Museum On 'Latuko,' Documentary

"Latuko," a documentary film of tribal life in an African village, was labeled "indecent" and banned in New York State by the Board of Regents yesterday.

The Regents turned down an appeal by the American Museum of Natural History from a decision by the Division of Motion Pictures of the State Education Department refusing the museum a license to show the film.

A fifty-minute color film, "Latuko," was made at a cost of more than $300,000 by Edgar M. Queeny, of St. Louis, after a four-month 8,000-mile safari into the Anglo-Egyptian Sudan. Mr. Queeny, board chairman of the Monsanto Chemical Company, presented the film to the museum, of which he is a trustee. Bost. 3-29-52

Officials of the Museum were preparing a statement last night on the action of the Regents and were attempting to get in touch with trustees of the institution to receive authority to make public their position. It was said at the Museum that the ruling by the Regents can be appealed to the courts, but that no decision has been made concerning legal action. newyork

All proceeds of previous showings of "Latuko" have gone to the Museum under the terms of Mr. Queeny's gift. The Museum, which had planned to show the film at theaters throughout the country, stands to lose considerable revenue if the New York ban stands and if it is followed in other states. P. 11

"Latuko" has been shown in theaters in Los Angeles, Dallas, San Francisco, Salt Lake City, St. Louis and Memphis.

It was learned that the Regents upheld the ban on the film because of its views of mostly naked Latuko men and women and because its record of tribal ceremonies are considered raw by civilized standards.

African Film Barred As Indecent In N.Y.

Expo-American. P-6
49a(3)

NEW YORK (ANP)—The State Board of Regents ruled last week that the African film documentary "Latuko" was indecent and should not be shown publicly in this state.

The film is sponsored by the American Museum of Natural History. Baltimore

The Regents' action brought a prompt response from Alexander White, president of the museum, who said the institution was "deeply disappointed" and that its judgment was that "there is nothing intrinsically indecent" in portraying African natives as they really live." but-4-26-52

To date "Latuko" has been favorably received in Los Angeles, St. Louis, Memphis, Salt Lake City and has received enthusiastic reactions from the country's leading churches.

The picture presents in color a cross section of the life and living of the inhabitants of a small African village located in the Sudan.

This disputed picture had its premiere in St. Louis last May. After showing at two theatres in that city it was booked for the Paramount Theatre in Hollywood.

Soon after it was first released, it received the "C" or condemned rating from the Roman Catholic National League of Decency.

"Lost Boundaries" Family Fate Shown By Ebony

CHICAGO, ILL. — Five years ago the family of Dr. Albert C. Johnston opened the doors of their spacious home in Keene, New Hampshire and invited the nation to step in and listen to one of the most amazing stories of the generation.

Through the columns of "Reader's Digest" and later in a best-seller book and a penetrating movie, the dramatic and fearful story of the Johnston family was unfolded for the whole world. With courage and determination, Dr. Johnston, his wife and four children told the world of their secret: We are Negroes who have been passing as whites for the last 18 years. Now we are becoming Negroes once again.

Overnight, as millions read the Johnston story and saw the forceful picture produced by able Louis De Rochemont, the family became popularly known as the Lost Boundaries family.

Since then everyone, including the Johnstons, wondered, What will happen, now that their secret is out and they have taken up their lives as Negroes?"

Today, in an equally dramatic account, EBONY Magazine, the leading Negro publication in the world, tells for the first time in its current issue just what has happened to the Johnstons in the five years since their little secret became known to the world.

"Today Dr. and Mrs. Johnston still reside quietly in the picturesque New England town of Keene," writes Miss Clotye Murdock, associate editor of EBONY. "The physician's practice, rather than diminishing, has increased tremendously. Three of the four Johnston children have grown up and moved away from Keene. The youngest child, Paul, is away at school. Two of the Johnston children, Donald and Anne, married white mates, while the oldest boy, Albert, married a Negro girl. All of the married children say they are happy and have few problems because of their race."

Many wondered, after reading the story and seeing the movie about the Johnston's, just how they were going to be accepted by their neighbors now that they are taking up life again as Negroes.

"Nothing significant happened," insists the doctor and his wife. "Nothing, except that we continued to live as equals in a town which wears its democracy like a shining shield."

The doctor, who is a radiologist, says he has never encountered race prejudice among patients referred to him. He and his wife have dropped out of all of the city's social clubs since admitting they were Negroes.

Although they have admitted to the world that they are Negroes, the Johnstons still tiptoe across the color lines whenever the occasion demands it, reports Miss Murdock. "When they go south they always make the trip as 'white people' in order to avoid discrimination."

Many Americans wondered, too, what about the children, who have been brought up as whites. Miss Murdock says the strongest repercussions from publication of "Lost Boundaries" were felt by the Johnston children.

The most affected, says the EBONY writer, was Albert, now 26 years old, married to a colored girl and living and working in Los Angeles. His job was one that only a white man could handle and if he had been asked his race, says Albert, he would have said he was white for "I was taught to answer that way as a little kid and I've never answered any other way."

Albert is out spoken on the issue of white-Negro relations, and is writing a book, "an explosive, controversial" book on his experiences.

Dr. Johnston's decision to disclose his secret may have more repercussions later on among his children, perhaps his grand-children. This is indicated in Miss Murdock's story of what's happened to Donald, another of the sons, now 22 years old. Donald married a white girl. They are now living in Greenfield, Mass. They have a little girl, born this year. On the birth certificate the child is registered as white. Donald says the baby will eventually be told of her Negro blood, "but we don't know how or when yet." Donald is accepted as Negro at the furnace company he represents as a salesman, but in the apartment building where he lives he and his family are regarded as white because he discovered the other tenants didn't like Negroes.

Anne, the only girl in the family, bridged the abyss between races with ease. "Being colored didn't change my life at all," she says. She is married to a young man of French-Irish descent, a school-day sweetheart. They quip about the race question. Her husband says. "The only trouble we have is deciding which race should wash the dishes."

The youngest Johnston child, Paul, still can't make up his mind on the color thing and "is having a difficult time adjusting to the reality of being a Negro," says Miss Murdock.

While he no longer finds passing to be the social necessity it once was, Dr. Johnston admits that it is often advantageous to be mistaken for white. He sums up his philosophy:

"I am a man. Iintend to be recognized as a man and treated with respect. It I must be white on occasion to get such respect, I will be white, for nobody shall ever dicate to me how I shall live, or where my place in life shall be. I, alone, will determine that."

U. S. Shakestress Scores Abroad

Marie Bryant Is Given Main Role In 'Luvinia', Film To Be Made In Europe

By EDWARD SCOBIE

LONDON — America's 'Brownbird of Rhythm' has been signed by a British film company to plan the dance sequences and to star in a new type of experimental film, tentatively named "LUVINIA," will be told entirely in mimic and modern dance idioms. At the moment Marie is busy searching London for good Negro male dancers to support her in the intricate dance routines which she is mapping out.

So impressive are film producers with her brilliant dance techniques that Sir Lawrence Olivier phoned her personally to ask her to arrange the dance numbers for one of his films.

Prior to all this and since her arrival in London last May from India she has found time to get married to a handsome Indian businessman John Rajkumar; appear on TV in "Flight of Fancy"; sing and dance in several Jazz concerts all over the country, and at the Royal Festival Hall, London tour with a revue called "Night Life"; broadcast weekly on Radio Luxemburg; run a dancing class at the Dinley Studios; and to cut two sides for Parlophone, "Ain't Misbehavin'" and "Real Street Blues."

One of her closest friends and constant visitor is Gene Kelly, who is filming in Britain.

Marie's plans for the time being are to consolidate her evergrowing popularity in Britain. Although married to a wealthy Indian she will definitely return to California. Her husband's family runs a shipping firm with a branch on the west coast of America. He will take up a managerial position there sometime next year.

"The Sunny Side Girl," as Marie is styled over here, has won a tremendous following with her relaxed, Armstrong.- style singing.



MARIE BRYANT who left America several months ago for a tour of Europe has taken that nation by storm. She is to be starred in a trio of movies during the present season.

Britain's top vocalists are all copying her easy, groovy manner in putting over a number. Recently the New Musical Express, in paying tribute to female thrush Cleo Laine, runner-up of this year's Popularity Poll, wrote: What a change in this girl's confidence since she heard Marie Bryant.'

'Pennywhistle Blues' Now Musical And Record 'Hit'

Afro-American Sat. 2-9-52 P.6

JOHANNESBURG, So. Africa—This is the story of how an ad-libbed tune on a pennywhistle became the musical background of a movie and a hit record in South Africa. Now both are in America.

(NOTE: The pennywhistle can be called a flageolet; this is a relatively broad term applied to a simple wind instrument of this type.)

The story had its origin as follows:

A Chance Discovery

Willard Cele (pronounced See-Lee), a 20-year-old cripple of Alexandra Township, a native suburb of Johannesburg, was waiting in "a bus queue" one day, whiling away his time by playing a series of spontaneous notes on his tin pennywhistle.

Donald Swanson, who was filming "The Magic Garden" in the township with a cast made entirely of its inhabitants, heard the young man and offered him a part in the film.

The music became the background for "The Magic Garden" and the "Pennywhistle Blues," as a recording, became such a hit in South Africa that it was brought to England and released through Europe and the near East by London Records.

An Intriguing Tune

"Pennywhistle Blues" has been described by the film critic for the London Daily Mail as "the most memorable film music since l'affaire zither."

It is half primitive, half modern tune that so intrigued the producer of "The Magic Garden" that he not only added a new sound track to his film but also new scenes and an added performer—Willard Cele, the pennywhistle player.

London Records is the firm that also released the theme music to "The Third Man" which made the zither and international favorite all over again and "The Third Man Scene" a million record seller.

As a result of the discovery of "The Pennywhistle Blues," Cele, according to recent information, has already realized one of his ambitions — studying seious music in Johannesburg.

Realizes One Ambition

His other ambition is to save enough money to pay for an operation on his crippled leg.

The film, "Magic Garden," will have its American premiere at the Trans Lux Theatre on 60th St., New York City, on Feb. 5. London Records has released the platter.



Willard Cele, native of Johannesburg, So. Africa, is shown before a village church with his famous pennywhistle which won him a role in a new film, "The Magic Garden," which features his "Pennywhistle Blues," now a London Record release. The film had its premiere at the Trans-Lux Theatre, New York, this week.

ALTERCATION IN AFRICA



David Mnkwanazi (right) reprimands a clerk in "The Magic Garden," African-made import due Tuesday at the 60 St. Trans-Lux.

THE SCREEN IN REVIEW

'The Magic Garden,' Story of Life in South Africa, New Bill at Trans-Lux 60th St.

THE MAGIC GARDEN, script by Ferdinand Webb, Donald Swanson and C. Pennington-Richards, from an original story by James Brown; produced and directed by Donald Swanson for Swan Films. An Arthur Mayer-Edward Kingsley release. At the Trans-Lux Sixtieth Street Theatre.

The Thief	Tommy Ramokgopa
Lili	Dolly Rathebe
Mrs. Sakabona	Harriet Qubeka
Lucas Banku	David Mnkwanazi
John	Victor Cwai
Mr. Shabalala	Grinsell Nogauza
Issac Wela	Lucas Khosa
Mrs. Wela	Linda Madikisa
The Priest	Jonathan Mzamo
The Pennywhistle Player	Willard Cele

By BOSLEY CROWTHER

After all the years of blissful ignorance in which the movie audience has been permitted to live, insofar as some comprehension of modern South Africa is concerned, it is interesting that two pictures should have come along within two weeks to open up fascinating vistas on native life in and around Johannesburg. "Cry, the Beloved Country," which came through a fortnight ago to start the cycle rolling, is a serious and deeply moving film, revealing the tragic social chasm that separates blacks and whites. "The Magic Garden,"



Tommy Ramokgopa in "The Magic Garden."

which popped in yesterday at the Trans-Lux Sixtieth Street, shows us just one side of that chasm, the native or black side, a wholly different mood.

This rollicking little picture, which Donald Swanson, an Eng-

lishman, has made in a Johannesburg native quarter with an all-black, all-amateur cast, is such an ingenuous fable—such a genial and helter-skelter lark—that its solemn and poignant implications may be missed in the tumble of its fun. Also its amateur performance may be so apparent and unsure that the cleverness of the whole creation by Mr. Swanson may be overlooked. Yet it is fair to say of this picture that, for all its professional faults—and these it has in abundance, as do most films produced as it was—it stands in about the same relation to "Cry, the Beloved Country" as does the "Miracle in Milan" of De Sica to his previous "The Bicycle Thief."

As a matter of fact, "The Magic Garden," being a fantasy of sorts, might even better be titled "Miracle in Johannesburg." For the jovial yet wistful little story it blithely and impishly tells has to do with a series of seeming miraculous benefactions that occur.

On a normal and tranquil Sunday morning in a native suburb of Johannesburg, an old colored man makes a grand donation of his life savings, forty pounds, to his priest. And while the two are praying for heavenly guidance as to how the money should be spent to help the multitude of needy, a skulking thief makes off with it. Away he goes through the church door, with the old man and the priest in pursuit, shouting "stop, thief!" to rouse the whole quarter. Thus the story begins. But before it reaches a finish, with the money bac kin the priest's hands and the thief, a slippery rascal, in the heavy hands of the police, the forty pounds have done more service, accidentally, in the cause of good on behalf of several unsuspecting natives than it could ever have done otherwise.

We won't go into details. It is just a matter of the money changing hands as the thief hides it or loses it, then re-steals it, for a sequence of boisterous escapades. But the whole thing is done with such abandon, such fanciful impudence, and to such a gay and insinuating tempo developed through the jazz music of a tin flute and guitars, that the fantasy gains momentum, the humor of the mischief multiplies and, before you know it, you're in a mad whirl that would do credit to Rene Clair.

Among the native actors, the most distinguished and amusing, by far, is a fellow named Tommy Ramokgopa, who also wrote some of the music that is used. Such a rascal, he is! Such a stubborn and comically solemn thief! To see him persist in his intention of having that money is a joy of the film. And when he lights out through the village, like a wild bird, with neighbor sin pursuit, dogs barkin gand people hallooing, the comic crescendo is intense.

Alongside of him, such others as Dolly Rathebe in the interesting role of a marriageable young woman or David Mnkwanazi as a merchant with greedy ideas are good, but it is Mr. Ramokgopa who steals both the money and the film. Indeed, it is largely his performance that gives the picture such innocence and charm that one misses almost its revelations of pitiful poverty and greed and the great pathos of transitional civilization—until one stops to think.

Also on the bill at the theatre is "'D'avid,'" a British documentary film, written and directed by Paul Dickson, which gives a touching and inspiring account of the life of an old Welsh miner who ends his days as caretaker of a boys school. In the style of the documentary, it has a certain "Mr. Chips" quality, imparted in the performance of D. R. Griffith, as well as in the "he who suffers conquers" theme. John Davies is properly hobbledehoyish as a modern Welsh boy.



"THE MAGIC GARDEN"—In the prize-winning folk movie filmed in South Africa, which opens Tuesday at the 60th St. Trans-Lux, storekeeper David Mnkwanazi accuses his helper of stealing £40 from the till

New Movie Had a Cast Of South African Villagers

Schoolmaster Was Touchy About Playing A Thief; Tin Whistle Song Became a Hit

The challenge of making a movie with a non-professional cast has intrigued many producers and directors. Some have achieved great success—vitorio De Sica with "Shoe Shine" and "The Bicycle Thielf," and Robert Flaherty with his documentaries.

A recent entry into this field is an Englishman, Donald Swanson, formerly with the J. Arthur Rank Organization. His contender is "The Magic Garden," which opens Tuesday at the 60th St. Trans Lux.

While in South Africa on an assignment for Rank, Swanson conceived the idea of making a movie about the Africans of today—the people who live and work in the cities, not the tribesmen. He chose the native township of Alexandra near Johannesburg, where the tribes of the continent had come together—Zulus and N'Suto Pondos and Swazis and Fingoes and Xosa, N'debele and Shangaans and many others. In Alexandra there was a blending of modern ways and old superstitions, of sounds from the modern dance hall and the ancient jungle clearing.

From such an atmosphere the story for "The Magic Garden" evolved, and for actors, Swanson went directly to the people of Alexandra. At first the task of finding enough actors seemed impossible.

The central role was the most difficult to cast. It required a man with an engagingly mischievous face, the ability to speak good English and the energy to move quickly. Swanson saw these qualities in a most respected member of the community, Matuma Ramokgopa, who was headmaster of a large native school. He also was an authority on African tribal history, Shakespeare and music, and sang in the church choir.

But he turned Swanson down when he learned that the first scene in which he would appear would show him stealing money from the priest.

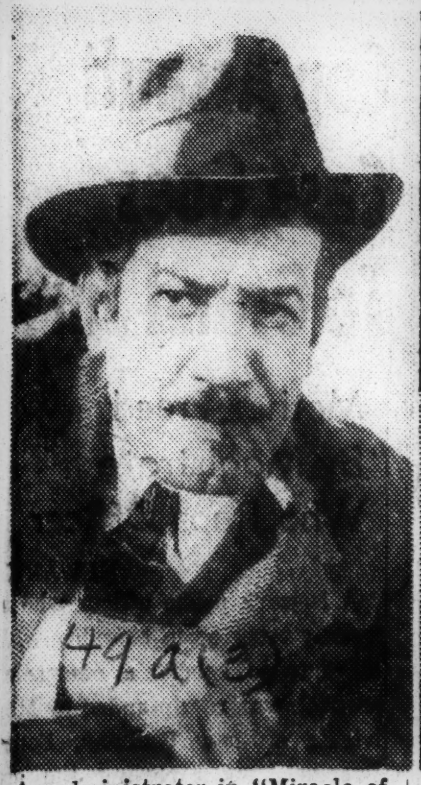
Ramokgopa agreed to write some music for "The Magic Garden," however, and his interest in the film became warmer. Later, under the pressure from his pupils who were disappointed that their headmaster had refused to have his picture taken by the camera, he relented, and played the part designated simply as The Thief.

A twenty-year-old crippled boy, who was accidentally discovered when Swanson passed a street corner and heard him playing in a remarkable style on a simple tin pennywhistle, furnished background music for the film. The tune he composed and played for the picture was recorded as "Pennywhistle Blues" and has become the South African equivalent of a "hit parade" tune.

A young beauty of the Basuto people, Dolly Rathebe, won the romantic lead easily when she got up on the rickety stage of the hall where Swanson was auditioning and said, "I'd like to sing the St. Louis Blues."

Since the filming of "The Magic Garden," Ramokgopa has gone back to his school. Willard Cele, the young pennywhistle player, has become a successful professional musician, and Dolly Rathebe is enjoying the spotlight that comes from being South Africa's first movie queen.

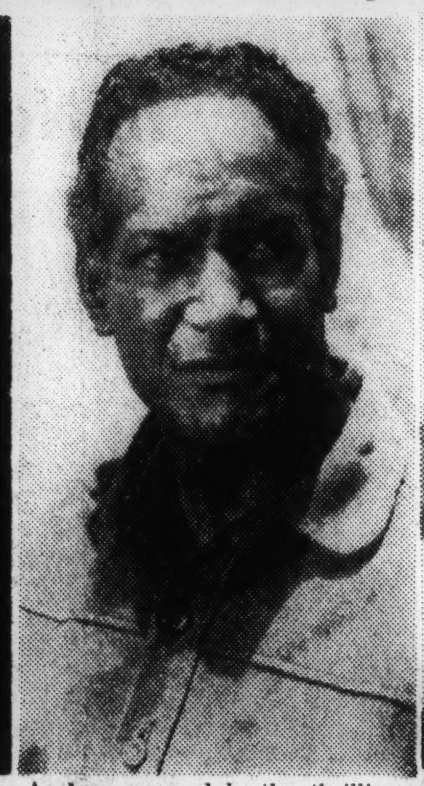
Meet Frank Silvera – Man Of Many Faces



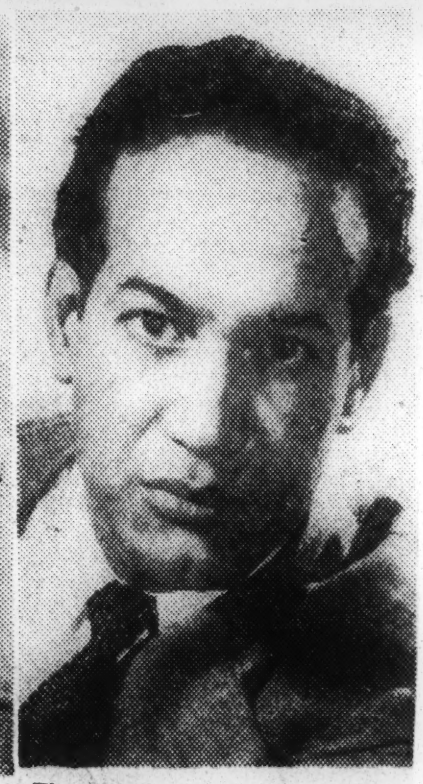
As administrator in "Miracle of Our Lady Fatima."



The scheming, ruthless General Huerta in "Viva Zapata!"



As he appeared in the thrilling western, "Cimarron Kid."



The suave, serious Silvera without makeup.

Silvera Has Role Of Villain In 'Our Lady'

HOLLYWOOD — Frank Silvera, distinguished actor and makeup expert, has portrayed numerous racial types on stage, screen and television.

His latest picture is Warner Bros.' "The Miracle of Our Lady of Fatima."

In this, Silvera portrays a Portuguese police administrator, the villain of the story.

Played Many Roles

Silvera, now 35, has portrayed practically every racial type except his own.

He is of the opinion that a colored actor who tries to specialize at race characterizations today is doomed.

Among the roles Silvera has successfully enacted are:

An Irish seaman in "Longitude 49"; an elderly professor in "The Dark Corridor"; the Cockney trader in "The Emperor Jones"; the lead in Macbeth.

All Non-Racial Roles

On radio, he has been cast in non-racial roles in "The Road to Life," "Right to Happiness," "Mysterious Traveler," "Up for Parole," "Mr. Moto," "Guiding Light," "Counter Spy," and others.

His television portrayals included Arabs, Mexicans, Egyptians, Chinese, East Indians, Filipinos and a white African.

Other credits are as a New York cabbie in "Waiting for Lefty"; and Army segeant in "The Trap"; father of Annie in the London version of "Annie Lucasta"; an Egyptian in "The Shadow of the Cloak," a TV drama.

Indian And Mexican

In films, he was an American Indian in "The Cimarron Kid"; the ruthless Mexican General Huerta in "Viva Zapata!" and now "Our Lady of Fatima."

Silvera, Kingston, Jamaica-born is a naturalized American citizen and formerly studied law before entering the theatre.

Silvera's latest vehicle co-stars Gilbert Roland and Angela Clark.

Story Of Vision

It tells the story of one of the most mysterious religious events of the twentieth century.

It relates the experiences of three shepherd children who in 1917 reported seeing the Virgin Mary, who predicted the coming of World War II and the reign of Communism.

The story originated in Lisbon, Portugal, where after a series of miracles, the city became a shrine attracting more than a million persons.

The highlight of the picture is the efforts of Silvera, as Arturo, to prevent De Silva, played by Roland, and Maria, Miss Clark, to spread the story.

MOULIN ROUGE



MURIEL SMITH, another Broadwayite gone Europe, is the current rage in the picture, "Moulin Rouge." The Romulus Films production is in technicolor. Highlight of the film is the fight between "Aicha," played by Miss Smith and "La Goulue" played by the famed French actress, Katherine Kath.

LARGE GROUP OF NEGRO EXTRAS SEEN IN "MR. CONGRESSMAN" FILM

Tell Interesting Stories Regarding New Field in Which They Now Make Living

PREMIERE AT PALACE LATER IN SUMMER

49a(3)

WASHINGTON — (ANP) — The motion picture, "Mr. Congressman," recently filmed in the Capitol, completed its on-the-scene shooting last Thursday just as congress was coming back into session.

The picture which stars Van Johnson as "Mr. Congressman' and Patricia Neal as an aggressive newspaperwoman, also included a number of Negroes in its cast.

The Negro extras frequently observed in the background of the picture, play the part of sightseers. This vast group of sightseers, including both Negroes and whites adds a natural Washington setting to the picture.

Among the Negro players included are Heywood Rice, Miss Julia M. Murphy, Mrs. Fannie Little, Mrs. Marie McCree, James McAtee, Lenora McCoy, Otha Anderson, Clenton Gigson, Ernest Petenard and James E. Brown.

Rice, who has been employed at Lowe's Palace Theater for the past 27 years, has been seen in one other picture, "Angles Over the White House."

"I got into the show business merely by accident' recalls Rice. "I just wandered into the wrong door."

He tells how he was seeking a job as cook at the Pomona cafe. By accident he went into the wrong door and found himself in the Palace theater. Fortunately he was met by the manager who just happened to be looking for a man to work. He accepted the job and has been in theater work every since.

He found show business so interesting, he said, that he never wants to do any other kind of work. Although he is wrapped up in his work, Rice still finds time for his religious activities. He serves on the usher board of the Shiloh Baptist church.

Miss Murphy has been employed with the producing motion picture company since it was originated four years ago. She enjoys her work, she said, because she finds show people to be so nice and friendly. They are temperamental at times ,she admitted, but on the whole they are a lovely group.

A native of Monroe, N. C., she lived in Washington before taking up employment in New York. The only other picture in which she has played is "Kiss Me Kate."

Mrs. Little, the wife of a Capitol employe, is making her initial appearance on the screen. A resident of Washington, she has found that working with this group an immensely interesting experience.

During the shooting of the Capitol scenes, all members of the cast dined together in the Capitol dining room without a single incident or embassassment.

The entire cast has been invited to see the premiere of the picture when it opens at the Palace sometime in the latter summer.

New Films Rolling With Colored Actors

By HARRY LEVETTE

HOLLYWOOD (ANP) — Twentieth Century Fox's "My Pal Gus," at the Academy Award theatre in Beverly Hills, co-stars Richard Widmark, who first attracted attention of the colored movie public by his first vicious role as a mob leader in "No Way Out," and Jeanne Dru. Robert Parrish is director. It is an excellent picture, full of entertainment.

"White Witch Doctor" completed casting and now is well under way shooting at Twentieth Century-Fox studio, with a considerable number of colored featured players, bit people and atmosphere extras included.

The "witch doctor" is in reality a kindly self-sacrificing white nurse who has devoted her life to the native Africans.

Titanic Film Rolling

"Nearer My God to Thee," also on the Fox Lot, has started. Locations will be on high seas, and Castalina Harbor.

The story is about the sinking of the Titanic which has gone down in history as the tragedy of the century.

Resigned to their fates, doomed men and women sang "Nearer My God to Thee" as the great ship slowly sank beneath the icy waves. Clifton Webb and Barbara Stanwyck are the stars.

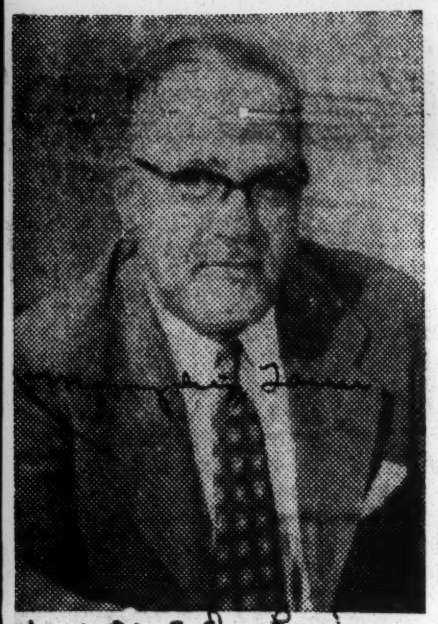
"Meet Me at the Fair," which has the widely known colored comedian, Scat Man Crothers in a top role and making good in his first big picture, is ready for release.

Crothers has the role of Enoch Jones, who with Doc Tilbee (Dan Dailey) is operating a musical medicine show in the story. Crothers made a hit with directors with his comical but not burlesque interpretation of The Character.



Leader Feb 2-52 p 14

CHICAGO'S contribution to the problem play parade brings "Native Son" to the screen of loop's United Artists theatre Feb. 7. Here two of the stars in the mixed cast, Gloria Madison, "Bigger's" sweetheart, and Jean Wallace, who plays the daughter of "Bigger's" employer, and who was accidently smothered to death by the show's "Bigger," are shown in one of the film's most gripping scenes.



Dr. Frederick Patterson reports on the widening educational opportunities for members of the race in "The Negro in Education," a new documentary film.

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Documentary Film On Negro Education Will Begin September 21

The "Negro In Education," a documetary short feature film on the widening educational opportunities for members of the race, opens on September 21.

Another in a series of absorbing motion pictures dealing with Negro America, "Education" spotlights Dr. Fredrick Patterson, President of Tuskegee Institute, who is a film report to Claude A Barnett of the Associated Negro Press, visits the campus and class rooms of such outstanding educational institutions as North Carolina College, Tuskegee Institute, Bennett College and Howard University.

9-16-52

At Howard, Dr. Mordecai Johnson reveals the 17 million dollar expansion program already at work at the University.

Produced by E. M. Gluckman, this film series received the advice and counsel of such distinguished personages as Dr. Frederick Patterson, President of Tuskegee Institute; Dr. Willard Townsend, President of North Carolina Mutual Life Insurance Co.; and Mr. William Trent, Director of the United Negro College Fund, acting as a National Board of Selection

Other films in the series, dealing "Sports," "Entertainment,' "National Affairs," "Industry" and "Science" will be seen at NEW DAISY and PALACE Theatres on.

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Night Without Sleep

Bill Walker, Benny Carter In 'Night Without Sleep'

By HARRY LEVETTE

HOLLYWOOD—(ANP)—For sepia actresses and actors, the most opportunities at present well develop in 20th Century-Fox's new feature, "Night Without Sleep."

"Night Without Sleep" features in a top nightclub scene, Benny Carter and his noted orchestra with lovely singer Mauri Lynn.

William (Bill) Walker, fable colored actor who made his film debut in "The Killers" when the late Mark Helinger "dared" him to take the role, gets the best break of his career in the film.

Walker was signed for a top supporting role to Linda Darnel and Gary Merrill in the psychological drama, portraying a nightclub proprietor who becomes involved in a murder mystery.

Walker, co-incidentally, operated a famous nightclub in Detroit for many years before coming to Hollywood at the insistence of his friend Hellinger.

The assignment follows his recent featured appearance in "Lydia Bailey" and "Wait Till The Sun Shines, Nellie" at 20th Century-Fox.

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CUTWARD BOUND

Howard Student To Star On Philip Morris Playhouse

Argus. p. 23 St Louis, Mo - Aug 5-23-52

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EDWARD HALL

NEW YORK, N.Y.—"Outward Bound" wil be the dramatic vehicle co-starring stage and screen star Boris Karloff, with Edward Hall of 41 Ottawa street, Roxbury, Boston, Mass., a junior at Howard University, Washington, D. C., on the "Philip Morris Playhouse on Broadway" program, Sunday, June 1, at 8:30 p.m. EDST (7:30 p.m. CDST) over the CBS radio network. Hall will enact the part originally played by Alfred Lunt in the memorable stage production when he makes his professional debut as the student star in the Philip Morris Intercollegiate Acting Competition.

Hall's co-star, Boris Karloff, will be heard in the role of the all-knowing examiner in the fantasy play that tells of the strange company of shipmates who discover that every person on board is dead. Hall plays the part of a passenger, Tom Pryor, whose life is reviewed by the examiner with startling and dramatic revelation.

APPEARED EARLIER

Karloff appeared earlier this year on the "Philip Morris Playhouse on Broadway" when he co-starred in "Journey Nowhere" with Richard Smith, of Purdue University, a candidate in the First Cycle of the Philip Morris Acting Competition.

Hall is the fifteenth college actor to be presented in the student series that was launched last fall by Philip Morris with the approval of ANTA. The Howard University student will receive all travel expenses paid, $250 in cash, membership in the American Federation of Radio Artists and a chance to shoot at the competition's $2,000 Grand Finals Prize to be held Sunday, June 15.

The Howard University dramatic student will arrive in New York Friday, May 22, when he will meet and rehearse with his co-star, Boris Karloff. A special reception will be held in honor of Hall Friday afternoon by the program's sponsor, Philip Morris, and members of the Playhouse cast.

In addition to his dramatic work with Howard University, Hall has appeared in Boston with the Actors Theatre and at Nantasket Beach, Mass. The student has also been cited by critics for his dancing talent in the Paul Green production, "Faith of Our Fathers" in Washington, D. C.

AWARDED SCHOLARSHIP

The aspiring young actor has been awarded a scholarship to work and study at Lincoln University in Jefferson City, Mo., for 1952. Two years ago he was awarded a scholarship to work with the Howard University summer theatre. He was chosen to represent his school on the Philip Morris program after several auditions were conducted for student actors at Howard.

Several students who have participated in the Philip Morris Intercollegiate Acting Competition have won auditions for roles in radio, TV, stage and screen. Robert Culp, University of Washington, Seattle, first cycle winner, was signed for a lead in a Broadway show. Stan Johnson, University of Southern California, as a direct result of appearing on "Playhouse," has a part in the forthcoming John Ford movie, "What Price Glory?"

'Pinky' Movie May Be Screened Before The Supreme Court Next

NEW YORK—(ANP)—According to the Motion Picture Association of America, Judge Harry N. Graves, presiding judge of the Texas Court of Criminal Appeals, who turned down a request Monday for an appeal on the decision on the conviction of a Texas man for showing the film "Pinky" changed his mind and signed the necessary papers last week.

This in effect can start the legal machinery for a review of the screen censorship by the United States Supreme court, it was stated. If the Supreme court finds the case in its jurisdiction, it will be asked to term film censorship a violation of constitutional guarantees governing freedom of expressions.

The appeal, signed in Austin, Tex. by Judge Graves, was filed by Robert H. Park, attorney for W. L. Gelling, manager of the Paramount theater in Marshall, Tex. He was fined and jailed in February, 1950 when he defied the local board's order and screened "Pinky."

High Court To Consider 'Pinky' Case

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'Pinky' Goes To U.S. Court

NEW YORK — The hit movie, "Pinky," which co-starred Ethel Waters and Jeanne Crain, was placed on the Supreme Court docket last week.

It looms as a test case for the film industry and screen censorship as practiced in the South.

The case stems from the conviction of a Marshall, Texas, theatre owner who defied the ruling of the local censorship board and exhibited the interracial movie at his theatre.

The owner was fined by a local court and his conviction was upheld by the Texas Court of Criminal Appeals.

The theatre owner, W. H. Gelling, white, is being aided in his court battles by the Motion Picture Association of America, which has been seeking a high court test on film censorship.

The defendant claims that movies as a medium of communication should not be subject to censorship on the basis of the guarantee of freedom of the press in the U.S. Constitution.

Texas City's Ordinance Barring 'Pinky' Film Voided by High Court

Justices Cite 'Miracle' Ruling

By The Associated Press

Washington, June 2.—The Supreme Court today struck down a movie-censor ordinance by which the City of Marshall, Tex., disapproved the showing of the film, "Pinky."

The court in a unanimous order cited its decision of a week ago in which it held that New York State film censors had illegally barred the showing of the Italian-made movie, "The Miracle," on grounds that it was scarilegious.

Today's order gave no explanation; it merely cited the New York decision.

However, Justice Frankfurter noted that he felt the Marshall City ordinance offends the Constitution's due-process-of-law clause because of indefiniteness.

"Pinky" starred Jeanne Crain and Ethel Waters and drew objections in Texas and other parts of the South because it: 1, depicts a white man retaining his love for a woman after learning she is a Negro; 2, depicts a white man kissing and embracing a Negro woman, and 3, includes a scene in which two white ruffians assault Pinky after she has told them she is Negro.

Adds Another Page

Today's ruling adds another page to the court's interpretation of how far movie censors may go.

In last week's decision the tribunal said that films are entitled to the constitutional rights of free speech and free press, but it declined to strike down all movie censorship.

Frankfurter's comment on otday's action noted that the Marshall ordinance authorized the City Board of Censors to rule against a showing when the board feels the film is "of such character as to be prejudicial to the people of the city."

It was this regulation that Frankfurter said could not stand, because of indefiniteness.

Upholds Convictions

The Supreme Court also:

1. Upheld by a 4-to-3 decision the treason conviction of Tomoya Kawakita, accused of brutal and inhuman treatment of American prisoners of war while he served as an interpreter at Japan's infamous Camp Oeyama. Kawakita, born in California of Japanese parents, is under sentence to die in San Quentin Prison's gas chamber.

2. Left undisturbed Oscar Collazo to the electric chair for his part in trying to assassinate President Truman. The tribunal refused to review Collazo's first-degree-murder conviction.

3. Denied an appeal by James J. Moran, political protege of former Mayor William O'Dwyer of New York City, from his conviction for lying before the Senate Crime Committee. The action means that his sentence of five years in prison and a $2,000 fine stands unchanged.

Victory for 'Pinky'

IN SLAPPING down the Marshall, Tex., motion picture censor who disapproved of the showing of the interracial film "Pinky" and led to the fining of W. L. Gelling, manager of the local Paramount Theatre, the United States Supreme Court reaffirmed its recent decision in "The Miracle" censorship case, and by implication struck a blow at all local film censors who have been refusing screening privileges for pictures they personally found offensive.

While we were never enthusiastic about "Pinky" we were nauseated by the hypocrisy of the Marshall censors who pretended to be revolted because a white man was shown retaining his love for a white sweetheart after learning that some of her ancestors were of African extraction, and because he kissed and embraced her after discovering she was a "Negro."

It is clearly evident to anybody with good eyesight who looks at the population of Texas that there must have been in the past innumerable romances between white women and men and the opposite sexes among colored people.

Who has not seen numerous copper-skinned "white" Texans, claiming to be descended from Indians, who could mingle in any "Negro" social gathering without being conspicuous?

It is outrageous that a motion picture should be barred which deals with anything so well known and widely practiced in the South as miscegenation and interracial romance, after the same subject has been the topic of a thousand novels and short stories read by all white Southerners who can read.

Despite the supposed advantages of widespread and expensive schooling, the white South seems to be losing whatever sense of humor and proportion it once could boast.

On the other hand it would seem that under this ruling many motion pictures like "The Birth of a Nation" and "Free and Equal," to which Negroes violently object, could not be censored or barred from screening in cities of the North, East and West.

Censorship is a dangerous weapon at best in the hands of any government—city, county, state or Federal — whether used on motion pictures, on books and periodicals, on newspapers or on television.

It is almost impossible to put anything on paper, on film or over the air which will not offend somebody—so if for that reason censorship were permitted, there would soon be no literature, drama or communication worthy of the name.

The most effective poll of public opinion has always been and will always be the sales slip and the box office; for if a production is so offensive as to be intolerable, it will die for lack of patronage, since most people are decent, respectable Christians.

Officials armed with the power of censorship are too prone to arrogate to themselves the right to define what is and is not moral, and render a decision without bothering to consult the public which pays them.

Pretty Ex-Nurse Crashes H'wood; Lands Top Role



In Film Debut—Exotic Vera Francis of Boston, a former nurse for the children of actress Jeanne Crain, is making her film debut in Twentieth Century-Fox' "The President's Lady." She'll appear in the role of a slave girl as Susan Hayward's rival.

'Slave Girl'

Ex-Nurse Wins Top Film Role

HOLLYWOOD, Calif.—Comely young Vera Francis, Jeanne Crain's children's former nurse, will soon make her film debut as Susan Hayward's rival for the affections of her first husband in Twentieth Century-Fox's "The President's Lady."

The Boston-born, Jamaica-bred actress of French-Haitian and Irish descent, will portray the stunning slave girl whose involvement with Lewis Robards, Rachel Jackson's first husband, precipitates the final separation and divorce of the couple.

Miss Francis attended teachers college at Fayetteville, N. C., then switched to a course at the New York Foundling Hospital School for Infant Nursing and became the first infant's nurse at Washington's Freedmen's Hospital. In the meantime she played summer theatre and USO drama together with singing appearance.

Three years ago she boarded a plane for Hollywood, got her first job as children's nurse with Jeanne Crain and Paul Brinkman and since, alternated between New York and Hollywood until her break in the "President's Lady."

Gamble On Censor Board As

Vera Francis Gets Major Role In Fox Picture 'The President's Lady'

By HARRY LEVETTE

HOLLYWOOD, Calif. — (ANP) — Twentieth Century-Fox, has again made history. The lot that first brought Stepin Fetchit, Clarence Muse, the late Ben Carter, Hattie McDaniels and others into the screen limelight, and which within the past few years, made history with "Pinky" and "No Way Out," hired what should be a new sepia star in a new picture.

Jeanne Crain's former children's nurse, beautiful young Vera Francis, makes her film debut as Susan Hayward's rival for the affections of her first husband in Century-Fox' "The President's Lady."

Miss Francis, a Boston-born, Jamaica-bred young Negro actress of French-Haitian and Irish descen, will portray the stunning slave girl whose involvement with "Lewis Robards," Rachel Jackson's first husband, precipitates the final separation and divorce of the couple.

Youthful Miss Francis attended State Teachers college at Fayetteville, N. C., then switched to a course at the New York Foundling Hospital School of Infant Nursing. Later she became the first infant's nurse at the Washington, D. C., Freedman's General hospital. Her school and summer theatre and USO drama and singing appearances persisted despite her nursing success.

Three years ago she boarded a plane for Hollywood, got her first job with Jeanne Crain and Paul Brinkman, has since alternated between work as a dental assistant and model, until her break in "The President's Lady," the Susan Hayward - Charlton Heston starrer which Henry Levin is directing for Producer Sol C. Siegel.

Miss Francis appears on an as yet unreleased Amos 'n Andy TV show.

Ruth Attaway Inks Contract For Film Role In 'President's Lady'

HOLLYWOOD — (ANP) — With a sizeable salary on her contract, and directors well pleased with her work, Ruth Attaway, noted Broadway stage, radio and television actress, has been signed by Producer Sol. C. Siegel for an important role in the 20th Century Fox picturization of the Irving Stone best-selling novel, "The President's Lady."



RUTH ATTAWAY

Miss Attaway is set to portray "Moll," the Negro-slave-housekeeper who proved to be the one loyal friend Rachel Jackson (Susan Hayward) had when the storm of vile rumor spread over Rachel's inadvertent marriage to Andrew Jackson (Charlton Heston) before her first husband, Lewis Robards (Whitfield Connor) had discovered her.

The role is one with which Miss Attaway is familiar, since her family has always held study groups of research on the slave period in American history.

MARKS FILM DEBUT

In coming to Hollywood to make her film debut, Miss Attaway missed out on portraying on television the Georgia Burke role she had been understudying on Broadway for the past six months in "The Grass Harp." The actress also gave up her role in the CBS "soap opera," "The Doctor's Wife."

Miss Attaway is a remarkable young woman who alternates with equal ease from an acting career to one of a social worker. Born in Greenville, Miss., she was brought up in Chicago from the time she was three years old. She is the only member of her family who went into an acting career.

Her father, the late Dr. William Alexanader Attaway, had a notable career as a physician until his death. Her mother was a teacher in the Chicago Public schools. Just this year she retired from teaching at this country's largest grammar school. Forestville.

BROTHER AN AUTHOR

Miss Attaway's sister, Mrs. Florence Miller, still teaches school, and her brother, William, who always urged her on in her theatrical aspirations, is the author of two books published by Doubleday-Doran, "Blood on the Forge," and "Let Me Breathe Thunder."

The charming young actress is a graduate of the University of Illinois, where she received her A.B. She majored in sociology, but also took dramatic training, with the result that she appeared in the University production of Strindberg's "The Women."

In regard to her screen role as a Negro slave, Miss Attaway reveals she learned from an uncle that her own great-great paternal grandmother was a slave, and that she herself is descended from the Zulu tribes of Africa. The uncle who delved into family history so deeply, she believes, is worth a historical story, himself. He was Bishop A. Henry Attaway, a missionary to Africa who so successfully handled the tribes among which he spent his life, that the British government wanted to present him with British citizenship.

"He stayed an American, though," observed Miss Attaway.

Among other relatives of whom Miss Attaway is particularly proud is a niece who was chosen last year to represent all the Girl Scouts of Illinois at the International Scouts Convention on the West Coast.

Miss Attaway naturally is excited about making her film debut in "The President's Lady." She is equally excited by the fact that her role as "Moll" brings her West of Chicago for the first time.

"It's odd to have been abroad and yet never before to have seen California, so I'm doubly happy about being here," she says.

Ruth Attaway In Film Role

NEW YORK—Ruth Attaway who has been both an actress and a social worker, has been cast in a major role in the Twentieth Century-Fox film, "The President's Lady," now in production in Hollywood. She was selected for her current movie assignment after extensive interviews and testing had been conducted in both California and New York.



Miss Attaway

Born in Mississipppi and educated at the Universities of Illinois and Chicago, Miss Attaway served in Europe with the American Red Cross during World War II.

"The President's Lady" deals with the career of Andrew Jackson. The cast includes Susan Hayward, Charlton Heston, Fay Bainter, Gladys Hurlbut and John McIntyre.

Ruth Attaway is one of several Negro performers who are appearing in the film. She is the only one, however, who will receive screen credit.

49a(3) 1952

Red Ball Express

'Red Ball Express', Picture Of World War II, Both Amusing And Historical

BY ARNOLD de MILLE

NEW YORK — An interesting and unusual new picture will HIT THE NATION's screens in a few weeks. It is the "Red Ball Express" with Sidney Portier, "Bubber" Johnson and Robert Davis in rather important roles. Pix has already been witnessed by censors and critics in Chicago and New York.

The picture is interesting because it is built around the famous "Red Ball Express" that was the life-line of General George Patton's Army in war two.

It is unusual, however, because while the story is about a conflict and ill-feeling between the captain and his first sergeant of the 371st Quartermaster Truck Company, Transportation Corps., two home-town boys whose differences stem from the death of the sergeant's brother who was killed in an accident while driving a truck with the captain back in the States— it is actually about the historic and difficult accomplishments of the "Red Ball Express."

The picture is very well done, unique in the maner in which it handles the integration question and racial problems, and full of human elements.

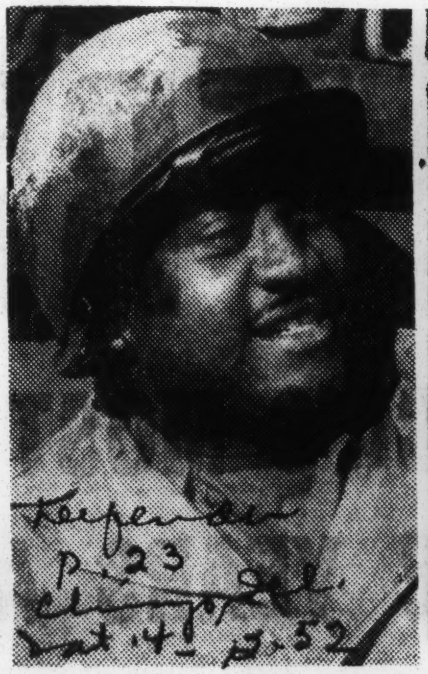
General scenes in the film give a wonderful picture of an integrated outfit. But the main characters are white. There are three Negroes with speaking parts and something like 50 whites with speaking parts.

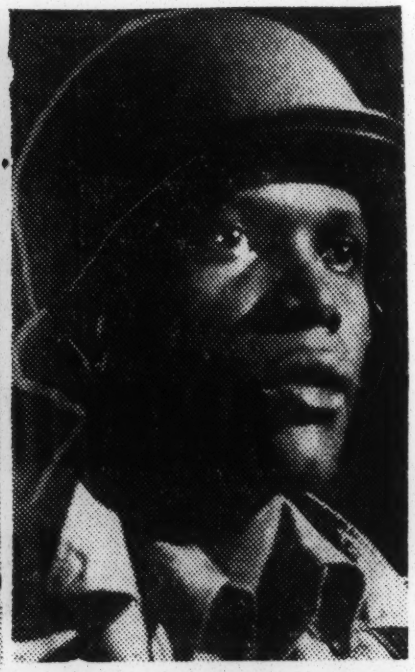
The "Red Ball Express," if one recalls correctly, was not an integrated outfit. Except for white officers, it was completely Negro.

It is interesting also to note that the original script for the "Red Ball Express" did not include one Negro in the cast. It was revised after the newspaper revealed that fact.

But despite the fact that the facts are distorted, the "Red Ball Express" is a good picture with a wonderful message, particularly in these crucial times. Maybe it can offset the criticism that will no doubt come from the Negro group.







WHEN "RED BALL EXPRESS," the Universal-International army screenfare hits the screens late this month three Negroes, left to right, Robert Davis, Sidney Portier and "Bubber" Johnson will be seen in important roles.

Picture, which stars Jeff Chandler, is built around action of General George Patton's famed division by the same name in World War II.

French Film, The Respectful Prostitute, Projects Young Negro Actor into Stardom

By LENORE BUFORD

PARIS.—(ANP)—At last Paris is able to see the long-awaited film version of Jean-Paul Sartre's play, "The Respectful Prostitute," or as the film was named, "La P.... Respectueuse."

Aside from being the French point-of view on America's No. 1 problem, racism, the film welcomed another Negro actor into the fold of Parisian celebrities. This young man is Omaha's Walter Bryant, who has been studying the dramatic arts in Paris for the last two years. He has had bit parts in "Paris Chante Toujours" and "Gibier de Potence."

He proved by his characterization of Sydney in "The Prostitute" that he is not lacking in talent. Wih more experience and training Walter will be one of the names that American theatre-goers will know, and we hope, soon.

The film tells the story of a prostitute who is en route to a Southern city, is annoyed by two drunken men, changes coaches on the train, goes into a Negro coach, and refuses to move when the porter says that she must leave. The drunks enter the coach, and one of the Negro men suggests that they have no right to be there. A tussle ensues, and the Negro is killed.

Frame "Rape" Alibi

The murderer is the nephew of a state senator, and the story is built around the attempts of the senator and his son to clear the nephew and the family name of scandal. These attempts include trying to force the prostitute to sign a paper saying that the Negro was attacking her, and that the senator's nephew intervened "as any full-blooded white man would have done."

Before the prostitute signs the paper she has been manhandled by agents of the senator's son, then seduced by the young man, threatened with blackmail, and the gamut of persuasiona methods. She does not sign until the senator waxes eloquent on one of the most interesting pieces of logic in the picture.

He explains to her how she must sign because the truth must prevail. He shows that there are several ways of looking at the truth. These he masterfully explains, dragging in George Washington, and other yankeedoodledandy ideas.

When the girl (who is no Einstein as far as I. Q. is concerned) signs she is so bewildered and befuddled by his explanation that she does not quite realize what she has done until the senator's butler hands her an envelope in payment for her services.

"Can't Kill A White"

The picture moves on more violently with a lynching scene, a television appearance by the prostitute (in which her part of the interview is limited to saying, "I can't... I can't," and the announcer says all the rest.) During this time the other Negro, Sydney, is being sought by the lynch mob. In the picture he comes to the prostitute asking that she vindicate him, but each time she does not.

Finally, in one of the more dramatic scenes of the picture she takes the revolver to defend him from the mob because he refuses to do so himslf. He cannot kill the men because they are whites, he says. This scene was not as well written as it might have been. To the casual bystander it would seem that Sydney is a coward, since the French do not know the all important psychology that leads Sydney to say this.

In the end, the villainous son of the senator, who sometimes seems rather pitiful, leads the lynch mob to Lizzie (the prostitute) and Sydney.

In the last scene of the picture, Lizzie and Sydney are running from the lynch mob into the waiting wagon of the state militia which, theoretically (to a Frenchman) affords them safety. The outcome of the picture is understood.

No Decent Whites Shown

As for the film in general, there can be no doubt that Sartre's ideas are put across to the audience. There were technical flaws, but the theory was the important factor, and that was well done.

The main fault of the picture was that every white man or woman in the film was the epitome of bigotry and race-hatred. Even Lizzie did not defend Sydney from a purely humanitarian motive in the original play. In one of the last scenes when he attempted to take her arm she still said, "Don't touch me"

Also, Bryant's acting was a bit exaggerated, but then perhaps that was because of the direction. The French newspapers gave the film good reviews, and all agreed that Barbara Laage, who played Lizzie, did a beautiful job in the role.

Walter suggests that if for no other reason than the lynching scene, the play will not be shown in the states soon. We hope he is wrong. It should be, so that we can see ourselves as others see us.

Lafayette Dat. 5-10-52 P.23
Cleveland.



49a(3)

HONORED BY M-G-M — Mary Elizabeth Vroman, 26-year-old writer (seated) is honored guest at M-G-M Studios after she was named an associate member of the Screen Writers Guild, making her the first woman of her race to become affiliated with this organization. A third-grade school teacher from Montgomery, Ala., Vroman recently won a Christopher Award for her story, "See How They Run," which was purchased by M-G-M and will be produced by Son Fielding. Left to right, William Ludwig, SWG studio chairman for M-G-M, Miss Vroman, Sol Fielding and Emmett Lavery.

"Reach The Women Or You're Dead"

Dat. 8-30-52



Journal and Guide
Norfolk, Va.
Dat 8-30-52
49a(3)

Dorothy Dandridge, star of MGM's forthcoming "See How They Run," this week knocked the press out from under those who claim that a low voice is vital to the sexy rendition of a song. "It's the lyrics and how you sing them," she said, "get next to your audience, especially the women, or else you're dead."

"Low Notes Not Sexy," Dandridge

Get With Audience, Says 'See How They Run' Star

Journal and Guide
Norfolk, Va.
Dat. 8-30-52

By GERRY FITZ-GERALD
INS Staff Correspondent

HOLLYWOOD —(INS)— Dorothy Dandridge, the most voluptuous singer to hit filmtown since Lena Horne, has solidly knocked the theory that a low voice is sexy.

This tawny beauty claims that sex appeal "has nothing to do with the notes — it is the lyrics and interpretation that send you."

And Dorothy is just the gal to know. She knocked night-club audiences dead in New York and London before MGM signed her to star in "See How They Run."

49a(3)

The lovely and intelligent singer studied psychology at the University of California at Los Angeles before she embarked on a career as a chanteuse. She wanted to have the audience on her side—and she did.

Dorothy explains it this way:

"It isn't easy for a woman to reach an audience—and if the women don't like you, you're dead.

Teen-Age Stars Get Break In M-G-M's 'How They Run'

By HARRY LEVETTE

HOLLYWOOD — (ANP)—Some of the most talented teen-agers are getting their big chance in MGM's current feature, "See How They Run."

Fred and James Moultire, 11 and 13, respectvely, will play important roles with Dorothy Dandridge, Harry Belafonte and Robert Horton.

In the story of a teacher and her third-grade class in a colored school, the boys join Philip Hepburn and Barbara Sanders as part of the class.

The sons of Mr. and Mrs. James Moultrie of Los Angeles, Fred and James have appeared on screen in "Tarzan's Peril" and "I Dream of Jeanie," on the Amos and Andy and Beulah radio shows and for two seasons at the Greek Theatre in "Finian's Rainbow."

The film is based on the Christopher Award-winning story by Mary Elizabeth Vroman.

Ten-year-old Pattie Marie Ellis, who plays the daughter of Amos and Ruby on the television show, has been selected for the role of Rachael. She is the daughter of Mr. and Mrs. Byron Ellis of 824 East Adams, Los Angeles.

Rene Beard, 11-year-old screen, radio and television actor, has been selected as one of the children. Young Beard, the younger brother of Stymie, of "Our Gang Comedy" fame will portray Booker T. Jones, a mischievous boy who keeps the schoolroom in an uproar.

Barbara Ann Sanders, 12-year-old Rene Beard, eight and 10-year-old Alvin and Phillip Hall and 11-year-old Viola Porter.

Celestine Sibley

All-Negro Story Is Picture's Star



Constitution P.13

HOLLYWOOD—Metro-Goldwyn-Mayer has a project on that has startled a great many old heads in the motion picture business and will come as an interesting experiment, at the very least, to Southern movie-goers. Atlanta, Ga.

They are making a movie with an all-Negro cast—the first all-Negro movie for general release that is neither a musical nor a sociological study of race relationships. Mon. 9-8-52

The story is "See How They Run" by Mary Elizabeth Vroman, a Negro school teacher from Montgomery, Ala., who wrote about life in the fourth grade and won a Christopher Award last February because of the appeal, sensitivity and sincerity of the little tale she told. Because the fourth grade teacher and class in the story happened to be Negroes, MGM has employed Negroes to bring the story to the screen.

"I'd like you to see this picture," said my friend, Joan McCormick of the publicity department. "Except for the color of the cast it's a regular kind of picture with a story that is perhaps warmer and more compassionate than most. It makes no protest. It files no complaints. I just want you to see it."

So we went over to the sound stage where they were shooting the final scenes.

Dorothy Dandridge, the famous Negro singer and dancer, was employed for the subdued role of the understanding teacher. Paradoxically she had put on dark make-up for the cameras because she is so light-skinned. About 40 youngsters were engaged as the fellow pupils of little "C. T.," the problem child, in the story. There is a man principal and, briefly, a young white doctor, played by Robert Horton.

But the story is really the star of the picture and Dorothy Dandridge told me that she hopes very much that the author, who is back in Montgomery, supposedly getting ready for school opening, will be pleased with her portrayal of the teacher, Jane.

Jane's problem, as Joan described it, is the defiance of 11-year-old C. T., a backward, ragged, hungry boy "whose pride and dignity have made him a stubborn rebel and an exalted falsifier." And have also kept him in each grade for two years.

The teacher, Jane, tries by gentleness and understanding to become C. T.'s friend and ultimately wins out by working through his love of nature.

In order to have cocoons and butterflies on hand for the scenes where they are needed in the picture, MGM's prop department laid in a supply of caterpillars and set them to work running up their silken shrouds. That was all very well for cocoons. (One was actually needed but big producers always believe in having stand-ins, even for nature.)

When it came to the butterflies they couldn't wait on nature. They got in a stock of the gaudy aerialists and then equipped them with nylon girdles and leashes so they could be kept within camera range when they went into action!

But these things are actually of a technical nature and the thing about "See How They Run" which will interest movie-goers is how well the story is told. The producer and the writer, Sol Fielding and Gerald Mayer, deny that it has any sociological message. But a message it does have.

"I keep thinking," said Mr. Mayer, "of something the author, Miss Vroman, said when she was here. She said, 'Everybody comes awake at least once in a lifetime.' The coming awake of a fourth-grade child is all we've tried to show."

And as any mother of a fourth-grader will agree, that might well be message enough.

'See How They Run' Le Gon, Franklin To Cast

By LAWRENCE F. LaMAR

HOLLYWOOD—The cast of the Metro-Goldwyn-Mayer studio film production, "See How They Run," was stepped up this week with the addition of Joni LeGon and Louise Franklyn. Sat 9-6-52

Dorothy Dandridge, sensational rising brownskin screen actress and Harry Belfonte, New York singing actor have been assigned lead roles in this almost completely Negro cast production.

Miss LeGon, who has the role of Miss Swift, a school teacher who aids Miss Dandridge win over a rebellious pupil, has appeared in recent films such as, "Somebody Loves Me," and "Sundown." Louise Franklyn, who also has a role of a school teacher has appeared as one of the Navy WAVEs in the MGM picture "Skirts Ahoy." Other recent pictures in which she appeared were, "Anne of the Indies," and "Murder in the Air."

Philip Hepburn, 11-year-old child actor of New York, has the stellar child role in the film. Others who appear in the cast include Robert Horton, New York actor as a small town doctor, 10-year-old

First time in history—

All-Negro cast is making film 'See How They Run'

BY ARMAND ARCHERD
Central Press Correspondent

HOLLYWOOD, Oct. 25—(AP)—the first time in movie history an all-Negro cast is being used to make a dramatic film, See How They Run.

Several musicals have been produced which featured Negro players. This is, however, the initial effort in a "straight" story.

The story is a simple one—the plight of a backward student in an elementary school, and how his teacher and principal help save the youth from a complicated and neurotic adolescence.

It is not a "problem" story. There is no reference to prejudices of any kind. As a matter of fact, there is no reason why the film could not be made with a white cast. However, the story was written by Mary Elizabeth Vroman, a Negro school teacher, about Negro children.

Gerald Mayer, the director, explained why the film is being made. Primarily it can be made inexpensively since production and casts costs for the movie are small.

"The film shows colored people just as they are and how they adjust to their problems," says Mayer. "It should have a pretty good market.

"There are over 10 million Negroes who should want to see it, and there should be quite a few million whites who will at least be curious." With that kind of box office the film could be a smash hit!

THE PRODUCERS have made excellent selections for the leading roles. Dorothy Dandrige plays the school teacher. Ordinarily, the 28-year-old beauty makes a comfortable living slinking around night club floors singing sultry tunes. She also shows off a healthy figure in low-cut gowns.

In See How They Run she wears the usual dress of a school teacher and her singing is limited to a hymn and lullabye.

Dandrige has been in films since she was 14 when she had a bit role in Bahama Passage. Later films include Jeepers Creepers, a musical, Sundown, Pillar to Post, a native girl in Tarzan's Peril, and The Harem Globe Trotters.

Harry Belafonte, 26, the school principal, is making his film debut. He is a top folk tune artist. However, he doesn't sing in the movie.

Both agreed colored people will be happy to see the movie, mainly because it is not a "message" film and does not, as most previous Hollywood films, always present a white-colored problem.

The studio could not have chosen two more handsome Negroes. Both Dandrige and Belafonte are particularly light-skinned. Miss Dandridge is so fair, dark makeup was applied to assure audiences of her race!

There is no love story in the film nor are there any love or kissing scenes.

The majority of the cast are the elementary school pupils, 24 of them, most of whom are making their movie debuts.

Mayer says: "Those kids are wonderful, no trouble and they take direction like veterans."

The director has had assurance from exhibitors that no trouble should be experienced selling the film in the South. Does this mean more all-colored films will be made?

"It's very simple," Mayer laughs, "if it makes money we will. We're in business to make money."

Shuffle Along



ADELAIDE HALL who'll be remembered as one of the stars in Original "Shuffle Along" is a sensation in Europe now. Here, left, she is shown with Johnny Brandon and Jean Carson who co-star with the former American star in "Love From Judy," current starrer at London's Saville theatre.

49a(3) 1952

Snows of Killimanjaro

GetsFilm Spot



AMANDA AMBROSE has landed what has been described a "choice" assignment in a forthcoming 20th Century-Fox picture. The former St. Louisan, who was presented here a few months ago in a triumphant homecoming concert, will receive a part in "Snows of Killimanjaro," which stars Gregory Peck. A writer for the Los Angeles Daily Times noted the talented pianist's casting and testing for the part.

Stepin Fetchit Stars In Sun Shines Briaht

HOLLYWOOD —(NPS)—Stepin Fetchit, famed droll comic of the screen, has just been signed to one of the principal roles in the new Republic Studio film production "Sun Shine Bright" starring Charles Winniger.

The role assigned Stepin Fetchit is on a par with any leading role in the screenplay written by Lawrence Stallings. "Sun Shines Bright" as a screenplay is taken from three stories by Irving S. Cobb, including one by the title "Judge Priest," "Lord Provide" and "The Mob From Massay."

Arlene Whalen and John Russell, Republic studio stars, have the romantic leads in the production due to start filming on Monday. John Ford will handle the directional rein with Marion C. Cooper taking over the production obligations.

'The Thief', An Interracial Film With Ray Milland. Hits Screens

HOLLYWOOD — (ANP) — Harry Popkin last week announced that his newest production, "The Thief," will soon hit the nation's move screens.

"We've come a long way since we started in pictures with Million Dollar Productions, filming all colored cast tales of real Negro life, and colored artists in natural, intelligent roles," declared Pipkin.

"The Thief" is an all-nationality thriller, just finished by his new corporation Popkin Productions. It is also vertiable travelogue filmed at greater expense than a talkie. It including everything from Harlem to Fifth avee.

The producers of "The Thief," which stars Ray Milland, the screen's first "Talkless Talkie," in in which not one line of dialogue is uttered by any of the performers, photographed most of the picture in varius parts of New York City. The production unit also journeyed to Washington, D. C., to shoot sequences of the picture in familiar settings in the natural capital.

He barely missed an Academy Award last year with the race-tension screen drama, "The Well."

And truly enough, "Bargain With Bullets," starring Ralph Cooper with Theresa Harris and the famous Lafayette Players under contract, in the big supporting cast, was his first of 10 unities. These were also the first, that opened the doors to a wide variety of portrayals in dramatic, comic, and musical fields.

Again he has pioneered wth a "first," a movie without dialogue, but more poignant than a talkie.

Religious Picture On Race Bias Will Be Released This Season

"WE HOLD THESE TRUTHS" and "CHALLENGE OF AFRICA," the two newest dramatic-documentary productions of the Broadcasting and Film Commission of the National Council of Churches, will be released this month through The Religious Film Association. Although created especially for use in the 1952-53 Study Emphases of the Protestant churches, "the films deal with basic problems which will demand consideration for years to come."

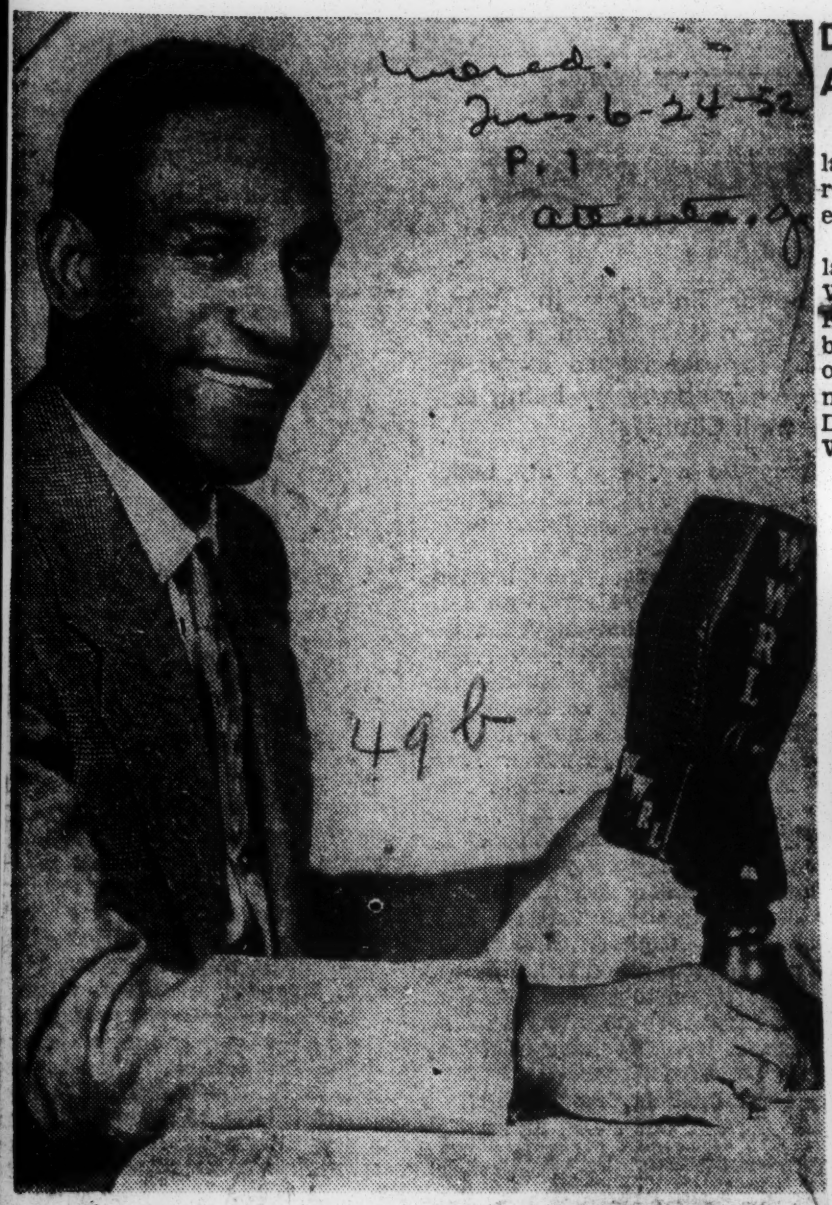
WE HOLD THESE TRUTHS is a dramatic statement of the case for "The Church and Human Rights," the theme of the Home Missions emphasis. In it, to embark for Korea, uses his leave to visit Washington and New York. In the nation's capital and in the very shadow of her shrines to freedom, he finds vicious slums and race segregation in forms which cause him to call herself a "Christian nation" and to wonder if the churches have any interest in these problems. Eventually, his questions bring him to New York's Harlem where a couple of former GIs have brought the ministry of the church to bear directly on the people's need. He sees conditions equally as vicious as those in Washington, but comes to a realization that the Christian churches are acting under a conviction that God cares.

CHALLENGE OF AFRICA tells the dramatic story of how native Christians are waging a battle for the survival of Christian ideals in Africa's cities in the face of sinister communist infiltration. The film was made to stimulate and enrich studies of this year. It was photographed recently in French Cameroon.

Both films run approximately 30 minutes, were financed by major Prostestant denominations and produced under the auspices of the Broadcasting and Film Commission by Paul F. Heard, Inc., with scripts by Alan Shilin.



HERE DICK BROWN, about to embark for Korea, loses faith, momentarily, in his country's democracy when he finds that slums and discrimination are the lot of his people in the nation's capital. This is a scene from the picture. "We Hold These Truths."



News Press Photo Service

TWENTY YEARS ON RADIO—The nation's first Negro sportscaster, Jocko Maxwell of WWRL, New York, celebrated his 20th anniversary in radio last Saturday. The 45-year-old Newark-born, former semi-pro athlete, launched his sports commenting career in 1932 on the now defunct WNJ, Newark station, where he conducted a morning sports series. In addition to his weekly radio "Sports Digest", Maxwell conducts a weekly sports column, writes magazine articles and is the author of "Thrills and Spills in Sports."

Daily World's News Aired Twice Today

Listen to the radio version of the latest news as edited in the News room of the Atlanta Daily World every day at 9 a. m. and 6 p. m.

Bob Brisindine will relate the latest events over radio station WERD every morning at 9. Ken Knight and Bill Anderson will bring you late briefs at 6 p. m. over the same station. For latest news coverage listen to Atlanta Daily World news programs over WERD. "The Voice of Progress."

Hit The Bank For $100



Mr. and Mrs. Joseph Biggs, of Stamford, Conn., recent guests on "Break the Bank." earned $100 in a vain effort to win the $1,900 cash prize. Bert Parks is the emcee.

Negro college choirs feature carols on December broadcasts

An outstanding selection of spirituals, Christmas carols and other popular choral pieces is being presented by four renowned choirs during December on "Negro College Choirs", Sundays from 9:00 to 9:30 a.m., PST, over the ABC Radio Network.

Traveling around the world vocally, choirs from Atlanta university, Morehouse and Spelman colleges present these international pieces Sunday: "God, Grant Us", an old English round; "A Babe Is Born", a 15th century song arranged by Don Malin; "The Hour of Midnight Sounded", a 17th century French song arranged by J. A. Fitzgerald; "Yuletide", a Spanish song arranged by Deems Taylor; "Dear Nightingale, Awake", an old German song, arranged by Alfred Whitehead; "Kolyado", an old Russian carol; "De New Born Baby", arranged by Noble Cain; "Carol Of the Wind", an ancient Silesian song; "The Carnal and the Crane", a medieval carol arranged by Ernest Lubin; "Let Carols Ring", a Swedish folk melody arranged by Charles Black, and "Merry Christmas To You All", a special selection by the combined choral groups.

The Fisk university program on Dec. 21 will consist of "Personent Hodie", arranged by Gustav Holst; "Lo, How a Rose E'er Blooming", a 16th century German song by Schultz; "The Twelve Days of Christmas", an old English piece; "The Angels and the Shepherds", by Zoltan Kodaly; "O Maria Diana Stella", arranged by Dr. H. G. Mishkin; "Break Forth, O Beauteous Light", from Christmas Oratorio of Bach; "Ratapan", from Burgundy, France, arranged by Martin Shaw; "Of the Father's Love Begotten", a 12th century Christmas hymn; and three Christmas spirituals, "Rise Up, Shepherd and Foller", "Po Li'l Jesus" and "Wasn't That a Mighty Day".

St. Augustine college (Fla.) choir will be heard on Dec. 28 in: "Let Us Break Bread Together", by Ryder; "Adoramus Te, Christe", by Palestrina; "Ave Maria", Bach-Gounod; "Allelujah", Randall Thompson; "Ain't A That Good News", William L. Dawson; "An Evening Pastorelle", by Shaw; "In the Still of the Night", by Cole Porter; "You'll Never Walk Alone", by Richard Rodgers; "I'll Never Turn Back", by Robert Nathaniel Dett, and two Bach chorales, "O Morning Star, How Fair and Bright" and "Jesu, Guard and Guide Thy Members".

"SHOW OF SHOWS" RETURNS TO N. B. C.-TV SATURDAY AT 9



Marguerita Piazza



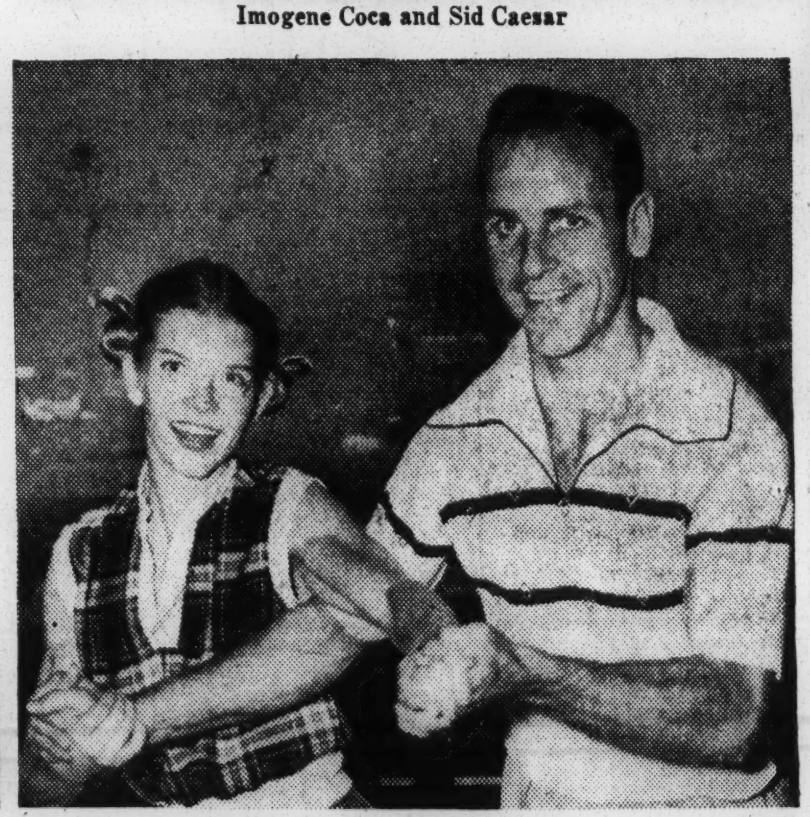
Imogene Coca and Sid Caesar



Judy Johnson



Carl Reiner



Bambi Linn and Rod Alexander



Bill Hayes

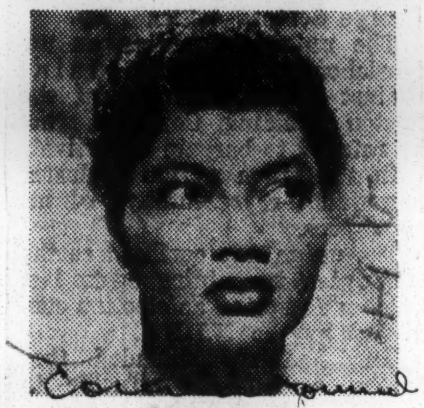


Billy Williams



Jack Russell

TV SATURDAY PROGRAMS



PEARL BAILEY

Big Top features acts from South America. WHAS-TV 11 a.m

Sherman Billingsley moves Stork Club to Saturday with interviews with celebrities. WHAS-TV 6 p.m

Pearl Bailey, Dave Garroway and Mr. Ballantine head All Star Summer Revue. WAVE-TV 7 p.m

Ralph Flanagan and his band or Dance Party. WAVE-TV 8:30 p.m

Robert Simon plays in Police Story drama. WHAS-TV 9:30 p.m

Asked To Do Encore



Johnny Olsen, left, emcee of "Kids and Co.," TV program, congratulates Larry Pendergrass 11, of NYC, after Larry sang "The House I Live In" on the show. He was asked to do a return "command performance."

49b 1952

Negroes Play Top Roles In Video Shows

New York City, N. Y.—Having accumulated an impressive background which includes experience on Broadway, radio, motion pictures and lately television both Emory S. Richardson and P. Jay Sidney have won for themselves widespread acclaim for recent appearances on the National Broadcasting Company television network.

Richardson who is adept at portraying famous historical personages was last seen in the NBC presentation of the Hallmark Hall of Fame show on February 24.

He enacted the part of French John a trusted personal servant of Dolly Madison, who helped her to save the Stuart portrait of George Washington when the white house was burned by the British during the War of 1812.

After a memorable performance of impersonating Abraham Lincoln on NBC on February 10, Richardson was praised by the viewing public as being "one of the most realistic and impressive actors ever to appear on television." Bernir Harrison wrote in the Washington, D. C., Times-Herald: "'This actor (Richardson) achieved a most unique effect in his reading. I've heard Massey as Lincoln and a half dozen other actors, but never have I run across an accent and phrasing that seemed so right for the Emancipator."

'Show Of Shows' Begins 3rd Year

NEW YORK — Notwithstanding remarks made by many people in the television industry that an audience could not be held for an hour and a half, NBC's 90-minute television musical revue, "Your Show of Shows," began its third year on the air with the broadcast of March 1.

Having consistently placed among the five top TV shows since its initial program, "Your Show of Shows" has continuously starred Sid Caesar and Imogene Coca.

The Billy Williams Quartet is a feature attraction that has appeared on the show since its beginning. With this sudden rise in national popularity, the singing group has been in constant demand for night club, hotel and theatre engagements.

University Panel Denounces Artists Who Bow to Bias

LINCOLN UNIVERSITY, Pa. — Negro artists who exhibit their talents where other members of their race are segregated or barred were strongly denounced, Saturday afternoon, on the "Lincoln University On The Air" program over WIP.

A majority of the radio panel held that public boycott of the artist—such as that threatened in the South against Marian Anderson and Duke Ellington—was the most practical and forceful method of ending the practice.

Participating in the roundtable discussion on "Racial and Religious Sanctions" were two members of Lincoln's alumni, Rev. William P. Stevenson and Frank Betz, and James Warden, a student at the university.

Rev. Stevenson, pastor of Ruffin Nichols Memorial AME church, declared that "segregation is the greatest single aid to race prejudice" and added that he wholeheartedly endorsed boycotting of Negro entertainers who perform under undemocratic conditions.

While agreeing that steps should be taken to thwart "programs sponsored under the biased circumstances," Betz, member of the state department of public assistance staff, objected to boycotts directed solely against the performer. He insisted that the proper approach would be to work through the managers, agents or unions where he felt more lasting results could be obtained.

Terming artists who perform before segregated audiences "traitors to their race," Warden, a member of Lincoln's debating team, said he was a strong advocate of the boycott. He asserted that "the Negro talents are meant for elevation of our people, but we achieve the opposite when these talents are used where racial segregation exists."

Herbert R. Cain Jr., Philadelphia attorney and Sayre P. Schatz, Lincoln faculty member, will be members of the panel on Saturday at 5:30 p.m. when the topic will be: "Are We Being Overtaxed?"

Didn't 'Break Bank' But They Won $100



Two Richmond, Va., members of the Va. Union University choir were contestants, March 12, on the radio quiz show "Break the Bank." They won $100. Joe Graham (left), 17, of 1400 Decatur St., and William Goodwin, of 2701 Griffin Ave., director of the choral group, were chosen for a category called 'How Many?" They failed to name the Broadway musical show that featured "Body and Soul" and "Something to Remember You By." ("Three's a Crowd"). Emcee Bud Collyer at right.

Negro folk singer on TV Monday

Harry Belafonte, Negro folk singer who scored such a success at the Village Vanguard that he was booked into New York's swank Blue Angel night club where he currently is a hit, will be the special guest of "The Frances Langford-Don Ameche Show" Monday at 12:00 noon, PST, over KECA-TV.



DOROTHY DANDRIDGE, dynamic entertainment personality who recently completed a sensational engagement at La Vie En Rose in New York, will be guest artist on CBS Radio's "Saturday at the Chase" Saturday, May 3 (CBS Radio, 6:05-6:30 p.m. CDT Via KMOX, St. Louis). She will be heard with the Norman Lee orchestra.

Elder Lucy Smith, Radio Pastor, Dies

CHICAGO (ANP)—Elder Lucy Smith, Chicago's pioneer in the field of radio church services, who died in her home at 3810 South Parkway, on June 18 was buried on June 24, after a funeral at her church.

The Rev. Mrs. Smith, who could not read at the time she received her call to the ministry, rose from a preacher in store front and tent churches to become pastor of one of the largest congregations in the city.

She was pastor of the Langley Avenue All Nations Pentecostal Church, which started out as a roving congregation in tents, store fronts, and Elder Smith's home. This church now is housed in a large modern edifice surrounded by beautiful grounds at 518 E. Oakwood Blvd.

Ill A Long Time

Her death followed a long illness which forced her to give up active pastorship of her church more than two years ago. Since her illness she made periodical appearances on her church's famed radio program to refute continuous rumors that she was dead.

The passing of Elder Smith marked the passing of a colorful minister who probably did as much as anyone to popularize gospel singing and clapping to rhythmic music in colored churches, particularly on the radio.

Elder Smith's radio services set a pattern utilized in general by nearly every church that has followed her on the air. Its formula is lots of music, reciting of the Lord's prayer, a short sermon, a fervent prayer with music in the background, a short appeal for funds and plenty of hand clapping and feet stomping and "amenes" as atmosphere.

Elder Smith is survived by three of her children one daughter, the Rev. Ardella Smith; and two sons, John and Henry, all of Chicago; and eight grandchildren; Mrs. Lucy Matthews, famed to radio listeners as "Little Lucy," Miss Doris Smith, Miss Joan Smith, Miss Evelyn Smith, Mrs. Delores Gogans, William T. Smith Jr., John Smith Jr., and Howard Smith, now in the United States Armed Forces overseas.

Walter White Air Show On KWK

Walter White, executive secretary of the National Association for the Advancement of Colored People, has added radio to his many activities and his regular weekly show is heard in St. Louis through station KWK every Monday at 10:40 to 10:55 p.m.

The initial broadcast in this series was carried by KWK last Monday when White interviewed Senator Estes Kefauver. In the future, the famed author, lecturer and leader, will interview such personages as Mrs. Franklin D. Roosevelt, Dr. Ralph Bunche, Jackie Robinson and Oscar Hammerstein, II.

NBC Puts Ace Announcer On Network Staff

SAN FRANCISCO, Apr. '52—In keeping with the National Broadcasting Company's fair employment practices, KNBC, the network's San Francisco radio outlet, has announced the appointment of Wallace G. Ray as vacation relief staff announcer. KNBC is the first radio station in the San Francisco bay area to hire a Negro in such a capacity.

George Greaves, Program Manager at KNBC, stated that Ray will be in charge of the station's all night broadcast period, announcing a program of classical and semi-classical music from midnight until six a.m. five nights a week.

Ray, who holds a broadcast engineer's license, comes to KNBC WELL EQUIPPED FOR HIS JOB. Until hired by NBC, he served as Assistant Manager of station KBLF in Red Bluff, California. His duties at KBLF ran the gamut from news reporting to fashion shows.

Jackie Robinson Signs Pact As Radio-Television Executive

By HUGH FULLERTON, JR.

NEW YORK, Feb. 4 — (AP) — Jackie Robinson, the Brooklyn Dodgers' second baseman who was the first Negro to play modern major league baseball, added another "first" to his list today when he signed a two-year contract as a radio and television executive.

Robinson will serve as "director of community activities" for WNBC and WNBT, the Key Radio and television stations of the National Broadcasting Company in the Metropolitan New York area. Robinson thus became the first Negro to hold an executive post with a major radio or television station.

Although his new duties were not fully defined, Robinson said they will be closely related with his work with boys, which he has been doing at the Harlem Y. M. C. A., and would enable him to expand such work.

He also said they would not interfere with his baseball career because "if I lose effectiveness in baseball, I lose it here, too. My importance to kids is in being able to play baseball."

Robinson will not begin his new work until the Dodgers return from spring training in mid-April and he plans to devote only an hour or two each day to it during the baseball season.

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MOST BEAUTIFUL TV SINGER

A New York critic once lost his head to the lovely Lena completely and called her "the greatest single entertainer in this country today."

Audiences on two continents have lost their hearts to this fiery beauty, yet television audiences seldom get a chance to see her. (Most recent guest appearance: Toast of the Town).

With her dazzling smile, immensely expressive eyes and hands, and her graceful figure, Lena Horne is probably the most beautiful singer appearing in movies, theatres, hotels, night clubs or concert halls.

Some of her gifts are innate, others the result of prodigious determination and effort. After attending grammar school and high school in Brooklyn, where she was born on June 30, 1917, Lena got a job in the chorus as a dancer in the famed Cotton Club. She was only 16 at the time. When Nobel Sissle brought his band into the club, she auditioned for him and got the job as band vocalist. Two years later Charlie Barnet needed a vocalist and hired Lena. After working with him for about a year she was hired as a singer by the famous Cafe Society night club in New York, and following a highly successful engagement there, she appeared at the Little Troc in Hollywood where she was signed by Louis B. Mayer to appear in a number of MGM films.

Aside from her film stints she has made personal appearances in the top night spots of this country, in theatres, and even in Carnegie Hall. The universal appeal of this truly great artist was demonstrated by her triumphs in London, Paris, Brussels, and other European capitals.

She was married in Paris in 1947 to Lennie Hayton, musical director of MGM, and makes her home in Hollywood. In her spare time she takes piano and ballet lessons as well as dramatic lessons.

Her favorite jazz figure is Duke Ellington, but she relaxes by listening to classical records.

She loves television particularly mystery programs.

She was once voted one of the 10 best dressed women in the country.

Her big ambition is to do a straight dramatic role.

This is the talented girl from Brooklyn who has captured the imagination of the public throughout the world.

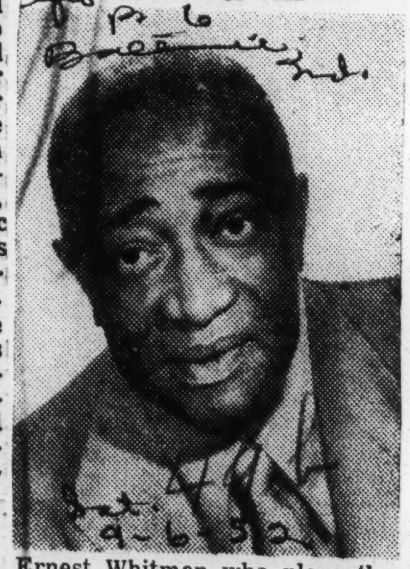
Now let's have more of Lena Horne on television!

—Reprint from TV Guide.



LENA HORNE

'Beulah's' Boy Friend



Ernest Whitman who plays the role of "Beulah's" boy friend, "Bill," on the five-evening-a-week comedy show.

'Mr Black Magic' Arrives

Billy Daniels' Rise To Top Hits Peak With His Weekly Video Show

New York —Billy Daniels star of his own television show seen over ABC-TV Network Sunday nights, from 5:30 to 5:45 p. m. CTS is on the beam.

He's the main attraction in a style that turned the spotlight of fame on him, a delivery he developed even as he was singing his way up the musical ladder.

It started back in Jacksonville, Fla., while Billy Daniels was attending college. He made his professional debut singing over WJZX and WMBR, saving his fees so that he could come North and try his luck. He finally saved enough to buy a railroad ticket, and his investment in the fare proved to be one of the most lucrative ever made.

Daniel's first New York engagment was the old Ubangi Club He started as a production singer and was soon a featured performer.

Those who heard him acclaimed him as a top-notcher. Tempting offers to sing with leading name bands began coming his way. He signed with Erskine Hawkins' aggregation as a vocalist.

Singing his way around the country he was quickly recognized as an ace drawing card. Club impresarios began to demand him. Billy did his best to meet the demand, and his reputation grew as he scored hits in such spots as the Famous Door, the Onyx Club, and Broadway's famed Ebony Club.

The clamor for more of Daniels increased as the bewitched Broadway in "Memphis Bound," won nation wide applause in another series of cross-country appearance and was cheered by patrons of the King Cole Room in the Trocadero in Hollywood.

Add a million copies sold when he waxed eloquent with a recording of "That Old Black Magic" and you can see why New York audiences wanted him back.

His reception at Bill Miller's Hollywood s Mocambo, was one of the most sensational in the club history of distinguished entertainment. Booked originally for four weeks, he was held over until the seasonal closing of the nitery, and immediately signed for the next season.

Since then he has racked up records in the Copa City in Miami the Chez Paree in Chicago, the Latin Casino in Philadelphia, the Casino Theater in Toronto, and in top spots from coast to coast, He starred for Columbia Pictures in "Rainbow Round My Shoulder," and rocked the rafters of the Palladium Theater in London.

"Amos 'n Andy CBS-TV Showmen Religious Group

New York—The cast of CBS-TV's "Amos 'n' Andy" is a praying, as well as a hard working group of people. Although they represent a number of different faiths, they work together in splendid harmony, aiding each other in their church fund raising activities.

"Amos" is portrayed by Alvin Childress. Although he now resides in Los Angeles, where the "Amos 'n' Andy" CBS-TV show is filmed, he still is affiliated with St. Mark's Methodist church in New York. "Amos" is a graduate of Rust College, Holly Springs, Miss., which is sponsored by the Methodist Board of Education. Although a Methodist, "Amos" helped the St. James Episcopal Players in New York City raise funds on a number of occasions.

"Andy," played by Spencer Williams, Jr., is a member of the Roman Catholic faith and attends St. Paul's church in Los Angeles. It was a Catholic priest in Tulsa who heard a broadcast on which CBS was trying to locate Williams to play the role when the television show was being cast. A former movie producer and director, "Andy" has made a number of religious films, including "The Life of Brother Martin," for his former Pastor, Rev. David P. Bradley of St. Monica's in Tulsa. He also contributed his services as the parish's official photographer.

Always the rogue on the program, Tim Moore, as the Kingfish, in personal life is a conscientious and faithful member of Mt. Sinai Baptist church in the Crenshaw area of Los Angeles. The Kingfish and his wife, Benzonia Moore, who sings in the church's choir, have done a number of sketches as a team at church benefits. Before marrying Tim she played the role of Topsy in an "Uncle Tom's Cabin" company.

Horace Stewart, who portrays "Lightnin'" so comically, is a Christian Science Sunday School teacher and has been a member of his church's finance committee for the past ten years.

Ernestine Wade was a Sunday School teacher and member of the Choir at the Second Baptist church in Los Angeles until her appearances as "Sapphire" on the "Amos 'n' Andy" programs caused her to limit her activities to regular church attendance. In addition, she used to be associated with the St. Phillip's Episcopal church as a soloist.

Johnny Lee, better known to millions as "Calhoun," almost became a Baptist minister. Reared as a member of the Methodist Allen Chapel in Kansas City, Johnny moved to Rocky Ford, Colorado, thence to Pueblo, Colo., where his mother helped to organize the first Negro Baptist church in the city. Various members of the parish started to raise a fund to send Johnny to divinity school to study for the ministry. However, one evening he was a conntestant on an amateur show, won first prize and from there on was headed for show business. Upon moving to Los Angeles in 1946, "Calhoun" joined the Holman Methodist church, where he sings tenor in the Choir, is chairman of the music committee and a captain of a fund raising team. He does solo benefits for other churches as well.

The Randolph Sisters, Amanda and Lillian, are daughters of a minister. They are known to televiewers as the King fish's mother-in-law and she was active in its missionary done a number of benefits for her church as a contralto soloist, has entertained at many own church and has been a member of the various groups within shows and pageants she's particularaly proud of the plaque she received from Her sister Lillian is Jewish Welfare Fund Campaign the First AME church Committee in Los Angeles. She eles. She's been an usually sings "Eli Eli" in Hebrew ember of the Cleftce on the member of the Cleft

"Madam Queen." Their father, Rev. J. W. Randolph, was Pastor of the African Methodist Episcopal church in Pittsburgh, Pa. Zion church in New York City for more than 25 years. Amanda has been a member of a Zion church in Los Angeles. She and the Mother honorarary member of the



Informa, Houston, Tex. Oct. 11-22-52

BEGINS NEW TV SHOW J. Newton Hill, dean of the college and professor of English and Orrin C. Suthern, professor of music, at Lincoln university (Pa.) are shown in the opening telecast of the television course "The Study of American Folklore, Literature, and Music," sponsored jointly by WFIL-TV University of the Air in Philadelphia and Lincoln university at 11:30 a.m. every Monday The series, which began on Oct. 2, will run for 15 weeks. It already has been highly commended for its educational value. Members of the Lincoln university faculty appeared last fall and winter on WFIL-TV University of the Air when the station televised a series of programs on "How We Got Our English Bible" and "Ancient Books and Libraries." — (ANP)

Call P.T. Rama with, Mr
Jmi. 10-31-52



OUR HATTIE IS GONE.—Hattie McDaniel, who endeared herself to the American public through her roles in motion pictures and in her role as "Beulah" in the popular CBS network show, is dead. Miss McDaniel was the first Negro to receive an academy award for acting and was the first to have her own radio show over a major network. The "Beulah" show is heard nightly in the Kansas City area over station KMBC. The voice of Miss McDaniel will continue to be heard as "Beulah" each night for some time to come as many recordings had been made before she became ill.

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Washington U. Girl On Radio



SEVENTEEN-YEAR OLD VIVIAN WILKERSON, 4141 Page boulevard, happily receives first-place award on last Saturday's "Stepping Stones To Stardom" radio program over WEW. Vivian, a pianist, will appear on a future broadcast for a try at the grand finals. Pictured with the talented student are M.C. Danny Shea, (right), and Perry W. Chrisler, head of the Aeolian Company of Missouri, the sponsor of the amateur program.

Electrical Transcription

Hattie McDaniel Still Heard on Air as Beulah

HOLLYWOOD, Calif. — The voice of the late Hattie McDaniel will continue to be heard as "Beulah" on the CBS Radio Monday-through-Friday comedy series. Following the death of the distinguished motion picture and radio actress here last week, it was announced that another actress would assume the role. It was decided later to continue the series with episodes recorded by Miss McDaniel before her illness became critical.

Before the first broadcast after her death, the following announcement was made: "The sun and the moon shall be dark and the stars shall withhold their shining. It is with deep regret that we, announce the passing of Hattie McDaniel, our beloved Beulah. She slipped away quietly at Motion Picture Country Hospital Sunday afternoon. Because we knew her as a consummate artist, a tireless worker and a show woman in the greatest acceptance of the word, we realize that she would be the first one to voice the age-old slogan of her profession, 'The show must go on.' Through the magic of science and by means of transcription, we are therefore still able to bring to you the voice of your beloved Beulah, Hattie McDaniel."

Tallulah Lauds NBC Fair Casting Policy

Believes Use Of Talented Colored Performers 'Good Business Move'

NEW YORK — Tallulah Bankhead, star of stage, radio, screen and TV, has publicly praised the policy of NBC which integrates all artists into the casts of network shows without racial discrimination.



Miss Bankhead has expressed the belief that the use of talented colored performers is "good business."

She substantiated her belief when she used a goody number on her fabulous NBC radio program, "The Big Show."

Gives Candid Opinion

Asked her opinion of the chances of colored actors and actresses in the legitimate theatre, Miss Bankhead said that any actor, regardless of color, could "starve to death" in the field, since top stars average only 12 and 15 weeks of work a year.

The actress held that she would not advise going into the field "without full knowledge of what lies ahead."

The NBC policy which Miss Bankhead discussed is one of "Integration Without Identification."

With Marked Success

This insures the selection of talent on the basis of ability alone, without any regard to skin tone.

This policy has been utilized with marked success by the network, with which it originated.

As a result of the idea, many top-notch colored artists have appeared on the various NBC programs.

Picks Best Performers

In following the policy, NBC has consistently picked the performers best suited for the part.

This has helped to maintain the uniformly high calibre of its programs.

Miss Bankhead recently made her long awaited debut as star of NBC's TV extravaganza, "All Star Revue."

Negro Actor Scores In Video Drama

New York.—Sydney Poitier, distinguished young Negro actor, was recently featured in a major role on the National Broadcasting Company's Philco Television Playhouse. Cast as Ernest Adams, a parole officer, Mr. Poitier appeared in the drama, "Parole Chief," written by David Dressler.

The story was based on actual episodes in Dressler's career as former Executive Director of the New York State Parole Board. Many of the daily programs confronting parole officers in helping to rehabilitate those released from prisons, were pointed up during the play.

Mr. Poitier's role, which was without racial tone, was in keeping with the network's policy of "Integration Without Identification." The practice calls for the selection of qualified performers on the basis of ability and casting them in non-racial roles.

Mr. Poitier, who is considered one of the country's most brilliant young actors, has appeared in several motion pictures, including the stirring "No Way Out" and Frank Yerby's "Foxes of Harrow."

Philco Television Playhouse is a weekly NBC network presentation and is noted for its outstanding dramatic offerings. Many of the plays presented are concerned with the problems of a modern society.

Actor Cast As Parole Officer

No Racial Tone In His Portrayal

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Story In Rehabilitation

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Brilliant Young Actor

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Jackie Robinson Gets NBC Berth

NEW YORK — With Jackie Robinson, its Director of Community Activities in charge, the National Broadcasting Company's network will establish a foundation to provide record players and recorded music for charitable organizations in New York City and its Boroughs.



Strategy for Teen Aces—Mrs. Rivanna Orton, manager of the sensational Teen Aces, currently appearing in the cast of "Two's Company," tells Courier writer, Hazel Garland, how she keeps the talented bongo artists clicking in show business. Mrs. Orton is also mother of the group's organizer and leader, 14-year-old Robert Orton.

Teen Aces Give Out Hot Tunes

PITTSBURGH, Pa. — The presses stopped rolling at the Courier's huge plant last Thursday afternoon when 14-year-old Robert Orton and his sensational Teen Aces came-a-calling and staged an impromptu concert on the bongo drums in the editorial offices.

Dressed flattily in matching forest green suits and bow ties, these six rhythmic lads—performing on drums of assorted sizes—astounded the Courierites for a solid three-quarters of an hour as they whisked through their repertoire of South American and Afro-Cuban chants.

Currently appearing on the stage of the Nixon Theatre in the cast of "Two's Company"—a promising musical show headed for Broadway and starring Bette Davis—the Teen Aces have proven themselves to be "high caliber" artists when they don the grease paint and step before the footlights to play for the paying patrons.

Employing torrid bongo rhythms, the talented group introduces Miss Davis in a number entitled, "My Bonnie," one of the high spots of the show.

Mrs. Rivanna Orton, mother of the group's leader, also serves as the manager when the Teen Aces are "in business."

Members of the group, whose ages range from fourteen to sixteen, include Norman Shobey, Gilbert Shipley, Francis Edwards, Henry Mallory and Armstead Shobey.

The Teen Aces formed two years ago and just recently captured the $1,000 first prize on the "Chance of a Lifetime" program. After making their TV debut on Milton Berle's show, the group visited Ken Murray's show and the Saturday night "Dance Party" with Lionel Hampton's band.

They will be seen nationally on TV over Ed Sullivan's "Toast of the Town" show on Dec. 7.

Talladega Music Graduate Sings On Godfrey Show

TALLADEGA, Ala. — Vera Little, dramatic soprano, who appeared on the Arthur Godfrey TV Talent Scouts show, Monday night, Dec. 1, is a 1950 graduate of Talladega College.

During the past summer she appeared in Paris, France, in the cast of Virgil Thomson's "Four Saints in Three Acts."

More recently, she sang one of the leading roles in the opera "Sampson and Delilah," presented by the Philadelphia Opera Co.

Studied Under Harrison

She studied voice at Talladega under Frank Harrison and in New York with Idella Patterson and Vera Covert.

In addition, she sang in the Riverside church choir, in concerts in and around New York and in a number of colleges.

Carol Brice, concert artist, and James Otis Lewis, one of the Mariners on the Godfrey program, both Talladega music graduates, also studied under Harrison.

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THEY PREFER RCA TV — Bill Nunnally, salesmanager at Jackson's Inc., and Zenas Sears, popular radio disc jockey, are shown examining latest models RCA TV sets now on display on Jackson's sales floor.

Sears is plugging the wonderful new RCA sets nightly on his program over WGST. He and Nunnally urge prospective customers to stop by Jackson's, 185 Auburn Ave., N. E. for a demonstration of these sets. — (Photo by Perry)

To Be Or Not To Be—High Class TVing

Writers Frown On Beulah's Weekly Antics That Mimic The Negro Race

By MILDRED JOVIEN

NEW YORK (ANP)— Speaking of Negro shows—some are, and some aren't. For the past several weeks the Amos 'N' Andy show has either run completely out of new script material worth televising or they are minus enough writers who can pen their type of humor. The show has been using left-over scripts (already seen by fans) for the past weeks. Though the show is terrific, and possesses top talent, re-used scripts has caused Amos 'N' Andy to drop in national rating in many cities.

CANADA LEE NOTABLY PORTRAYED GEORGE WASHINGTON CARVER last Sunday over NBC TV on the American Inventory television dramatization. Lee, already noted as one of America's finest actors, for the first time played alongside his son, Lee, jr., who is also an actor. Lee, jr., played one of Dr. Carver's students.

ED SULLIVAN and his 'Toast of the Town' show should be hitting the jack-pot this season. Sullivan has come up consistently with the best, and greater variety.

Only last Sunday, there was Marian Anderson. The week before, the Tuskegee Institute choir who gave a remarkable performance.

The fact is that all of the Negro performers who have appeared on TV with top playing shows, are good—so good that they are brought back by popular demand.

Color TV Must Be Made Practical Says Instructor

NORFOLK—Hundreds of local students describe him as "real heavy," and the U. S. Government respected Roy A. Woods' ability so much they made him the first civilian radio technician at Boston Navy Yard.

Mr. Woods, an instructor at Norfolk Division of Virginia State College, combines a wealth of practical experience with intensive academic training to unravel for his students the mysteries of physics, radio, television, and mathematics.

DURING THE war Mr. Woods worked in a civilian capacity as radio and radar instructor for the Navy at Pearl Harbor. Following the close of hostilities Mr. Woods was transferred to the Boston Navy Yard. Shortly afterward he enrolled at Boston University where he has earned master's degrees in both mathematics and physics. Presently he is working on his Ph.D. at the university.

The instructor also holds an A. B. from Lincoln University in Missouri and certificates in radio and electronics from the University of Missouri and Illinois Institute of Technology. He has been in the field of radio and electronics for 20 years.

WHILE SERVING as laboratory technician at Boston University, Mr. Woods conducted research in the upper atmoshere and experiments on V-2 rockets for the Air Corps at White Sands, New Mexico.

Now in his fourth year at the Division, he has also qualified as a leading television technician. In January, he and a former pupil, Henry L. Grant, opened a television repair shop at 521 E. Brambleton avenue. Mr. Grant studied radio under the instructor for three years.

ACCORDING TO Mr. Woods the reason why many people experience difficulties with their television sets is that basically the same instruments are used in television as in radio. In radio small variations in performance are not even noticed by the average person. But in television a simple variation makes a lot of difference.

However, Mr. Woods said that in most cases only a simple adjustment is needed to have the set give its normal performance. For the first year, he said, most television sets shouldn't give any serious trouble.

Mr. Woods wouldn't predict how long it would be before color television would be on the market. There's quite a lot of work being done on it now," he said, "but at present it's not practical. Until a way is developed to cheaply convert the present sets to receive color pictures, we'll have to be content with black and white ones.

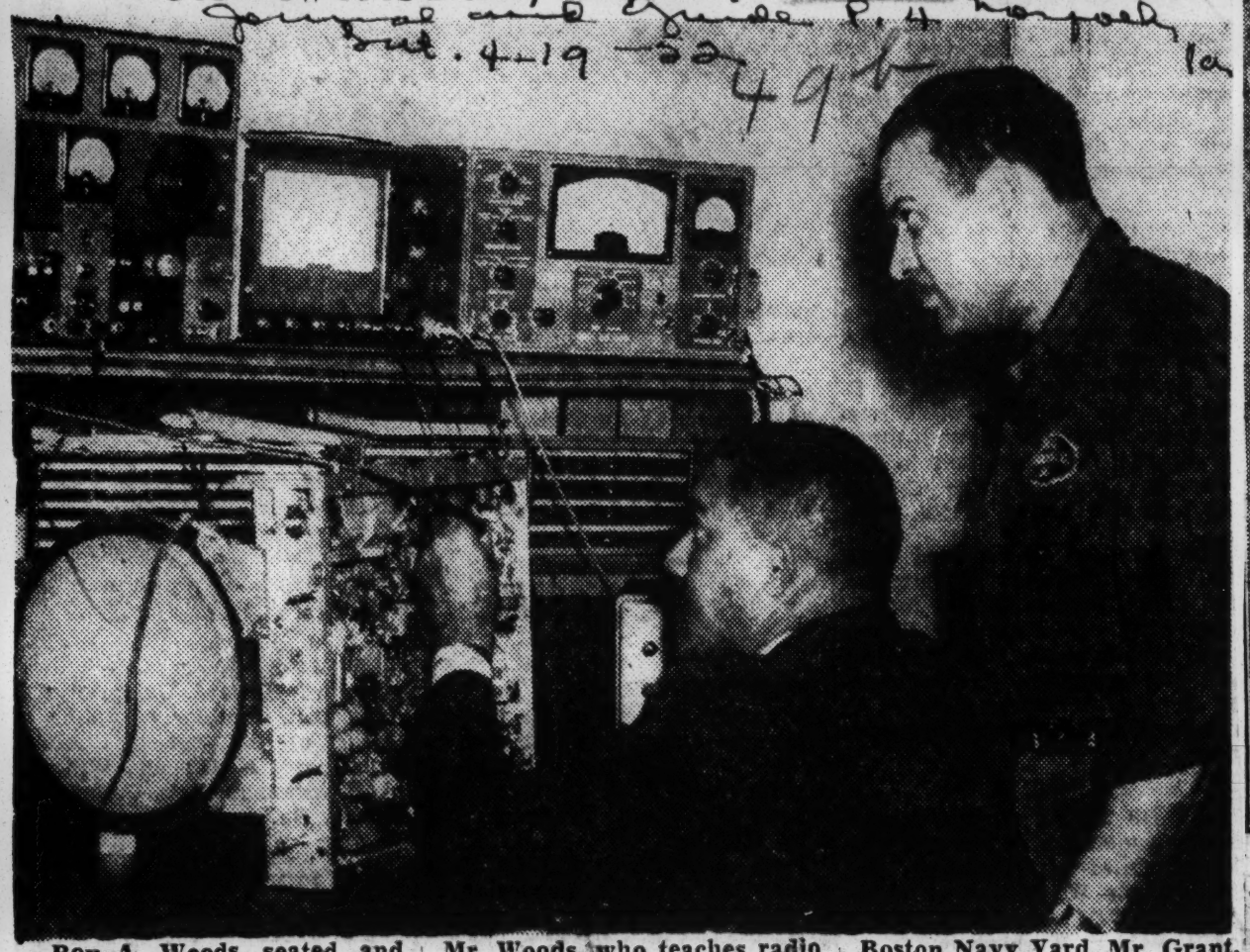
A NATIVE OF Columbia, Mo., he doesn't live all his life "up in the clouds." Before going to Pearl Harbor he taught at Douglas High School in Columbia, Mo., where he was also football and basketball coach. He's proud of the fact that in 1940 his football team was State champions, and the same school year his basketball team finished second in the State tournament. Mr. Woods also taught swimming and holds a Red Cross instructor's certificate in the sport.

He is married to the former Loys Robinson, of Jefferson City, Mo. They have one son, John S. Wood who is in his third year at Munson Academy in Massachusetts Young Wood was a member of the basketball team which this year won the New England Class A championship and the consolation award in the Eastern States Tournament at Glen Falls, N. Y.

Dorothy Dandridge On 'Saturday Chase'

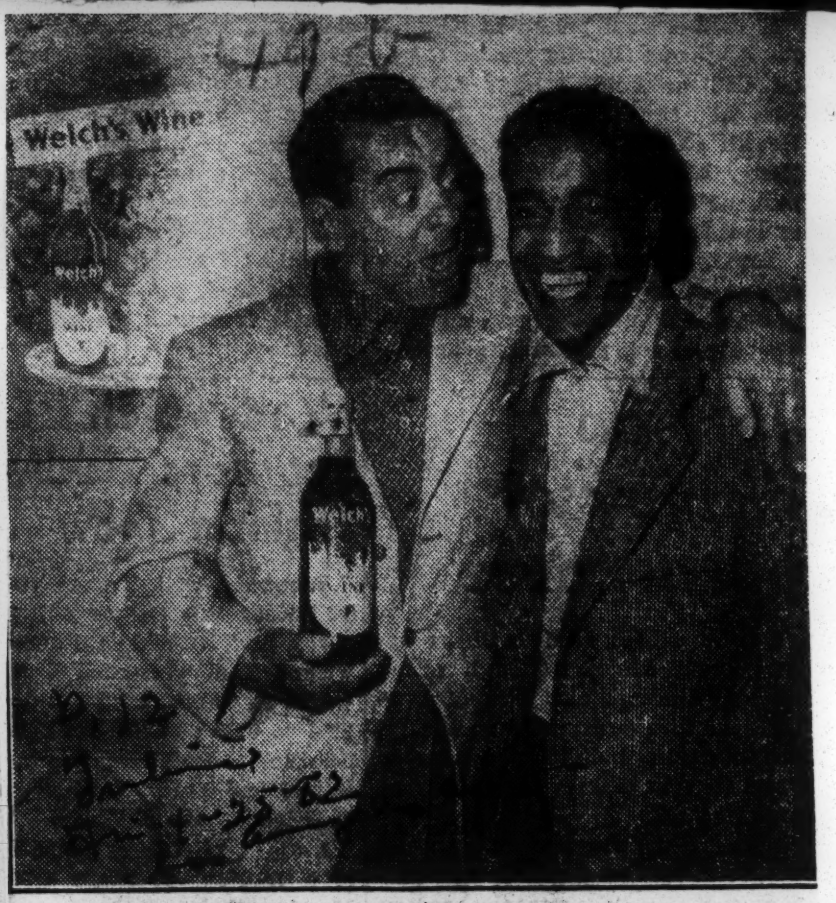
NEW YORK (ANP)—Dorothy Dandridge, dynamic entertainment personality, will be guest on CBS Radio's "Saturday at the Chase," Saturday, May 3, on CBS Radio, 7:05-7:30 p.m., EDT, via KMOX St. Louis. She will be heard with the Norman Lee orchestra.

"This Is How It Is Done," Explains Television Instructor



Roy A. Woods, seated, and Henry L. Grant are shov above in the latter's hor working on a television s

Mr. Woods, who teaches radio and television at Norfolk Division of Virginia State College, was the first civilian employed as a radio technician in the Boston Navy Yard. Mr. Grant, of 2705 Myrtle avenue, studied under Mr. Woods for three years.



EDDIE CANTOR—pushes his product and Sammy Davis, Jr., young comedian, in this one. Davis has appeared on TV and radio with Cantor and is beginning to get "the breaks" in the entertainment industry.

3 TV Shows Commended On Use Of Colored Talent

NEW YORK—Three television programs have been commended by Television Authority, the American Federation of Labor union representing performers in television.

They are "The Somerset Maugham Television Theatre," "The Texaco Star Theatre," which features comedian Milton Berle, and the Eddie Cantor show, telecast from Hollywood. The shows were cited for "the way in which they have integrated Negro artists into their programs."

* * *

THE SOMERSET Maugham program, which has been referred to as one of the most adult presentations n television, offers osme of the noted author's most provocative stories.

On occasions when Negro thespians have been cast in the TV adaptations of the English writer's short stories and novels, no racial identification was associated with the roles they portrayed.

Top Negro entertainers have appeared with increasing frequency on the Milton Berle show in recent months.

* * *

POPULAR BLUES and rhythm artists such as Louis Jordan and his aggregation, The Mills Brothers, trumpet star Louis Armstrong and Larry Steele and his Smart Affairs Review are among recent visitors to "Mr. Television's" program.

Eddie Cantor, long known for his efforts in behalf of better racial understanding, has also played host to prominent Negro entertainers on his program. Cantor alternates with other comedians as featured star on the Colgate Comedy Hour.

Letters of commendation were sent to the three shows on behalf of the 25,000 members of Television Authority by the Committee to Further Employment Opportunities for Negro Artists in TV.

* * *

THE SHOWS WERE cited on three counts: one, "for improving the quality of TV by the use of Negro performers in such a way as to reflect their role in everyday life:" two, "for demonstrating to the world that American democracy does work in action;" and three, "for your effort to please that segment of the TV audience which consists of a potential of 10 million Negroes."

Eugene Francis, chairman of the Committee to Further Employment Opportunities for Negro Artists in TV, announced that the three shows were mentioned particularly for the way in which they carried out the industry policy, a statement of which was secured following a series of meetings between representatives of Television Authority and officials of four broadcasting networks.

Back With Edgar Bergen



William Warfield's first appearance on the Edgar Bergen-Charlie McCarthy radio program, last October, drew so much enthusiastic mail from listeners that the baritone star returns for another show Sunday evening, Jan. 6, over CBS.

Billy Williams Quartet Hailed By Look Magazine

NEW YORK — TV's top singing foursome - The Billy Williams Quartet - is featured in an exclusive picture story in the issue of Look magazine to be released Monday.

Billy, who is also prominently highlighted on the cover of Look, has returned to his starring spot on NBC's "Shows of Shows."

Williams puts his singers over on big-time TV with tricks of animated display by switching spotlights on and off and by superimposing one camera shot on another. His mobile face is as important to the success of the act as the camera and lighting tricks he employs.

Billy, the quartet's soloist and employer, formed the group in 1949 after scouting church services for months to hire versatile members.

The Look story entitled, "Ride, Billy, Ride!" also pictures the quartet during their fencing practice which Williams believes aids his singers to loosen up on the show.

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ON 'THIS I BELIEVE' BROADCAST.—Municipal Court Judge Herbert E. Millen, right, first Negro in Philadelphia's history to sit on the bench, will tell a nationwide radio public his philosophy of life, Saturday, May 10, over CBS radio network. Judge Millen will be guest of commentator Edward R. Murrow, left, n "This I Believe." Judge Millen is president of Mercy-Douglass hospital, Philadelphia; a trustee of Lincoln (Pa.) university d a member of the General Council of the Presbyterian urch of the United States.—ANP Photo



NBC Vocal Foursome

The haunting harmonies of the Billy Williams Quartet are featured on NBC-TV's "Your Show of Shows," which is now in its third year on the network. Left to right are baritone, Claude Riddick, Jr., William (standing), bass Eugene Dixon and tenor John Bell.



LOUISE BEAVERS

as the singing housekeeper who dueted with Bing Crosby in "Holiday Hotel." In addition to myriad movie roles, Louise has garnered fans in radio roles, personal appearances and bond-selling tours in World War II.

TVA Rule Against Job Discrimination

Raises Age-Old Question Of Tan Acting

NEW YORK (ANP)— The Television Authority Convention recently passed a resolution calling for a clause in the constitution forbidding discrimination in employment.

This, perhaps, became the anti-climax to one of the greatest problems that has faced the tan actor since the oldtime minstrel shows and Ira Aldridge.

When colored people were enslaved, the historian, writer, dramatist and poet, engaged in stories setting forth that they were sub human and barbarous.

Enriched America

They were taught the religion of those who enslaved them and gave forth a wealth of music and peotry which has enriched the culture of America, and the world. Today, we call them spirituals.

Then came the campfires, invented songs and dances and the black-faced entertainer as minstrelsy began to become the theatre-fare of America.

There was the end man and all the entourage, but he was white painted black. He gave his version of colored people in such a manner that transformed a sober white audience into a rollicking, laughing one. Hence, the origin of "stereotyping."

Subsequently, tan actors, in an attempt to make a living in this field, went onto the stage as a genuine minstrel and competed with the white actor in blackface.

Began Rise On Broadway

All up and down Broadway during the twenties, all parts calling for colored actors in a play, were played by white actors in blackface.

It was in the '20's with birth of musicals like "Lula Belle," "Shuffle Along," "Showboat" and "Blackbirds" that the tan artist established himself as a stylist. For instance, the great talents of Bert Williams are even today exploited and have been so by such performers as Al Jolson, Eddie Cantor and Phil Harris.

There was Aldridge, who was stoned when he attempted to do Shakespearean roles. He went to England and was heralded as the greatest Othello that had ever been seen.

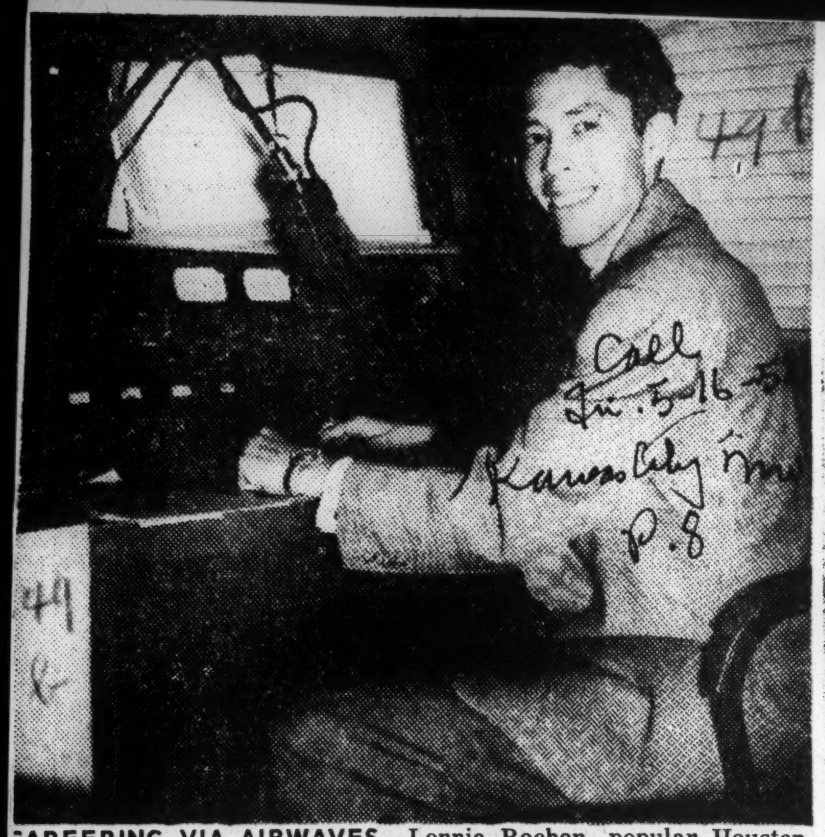
It has been only in the past half century that bebun to become recognized in all phases of endeavor in entertainment. Still he has to be found in the control rooms, in advertising used on commercials, that does not require speaking in a dialect and "Aunt Jemmia" roles.

Louise Beavers to debut April 1 as TV "Beulah"

Louise Beavers, familiar, well-loved figure in movie roles from the days of silent pictures to the fairly recent mother characterization in the "Jackie Robinson Story," makes her television debut at the head of a complete new cast for ABC-TV's "Beulah" series, beginning with the program for Tuesday, April 1, at 7:30 p.m., PST, on KECA-TV and ABC-TV stations from coast-to-coast.

Starring in the title role, Miss Beavers becomes housekeeper, counsellor and companion to a new family of 'wholesome Hendersons'; becomes the wishful wooer of a new "Bill" and the steadier of a new butterfly-brained Oriole; i. e.: David Bruce as Harry Henderson, Jane Frazee as wife Alice, Stuffy Singer as son Donnie, Ernie Whitman as Bill, and Ruby Dandridge as Oriole. Whitman has long played the radio "Bill."

Miss Beavers, long-time resident of Los Angeles, sang in an amateur "Ladies Minstrel" here 25 years ago, and forthwith got a call from Universal for a role in a silent picture with Anna May Wong. Thus began a career highlighted by roles in Mary Pickford's first talkie, "Coquette," as Delilah with Claudette Colbert in "Private Lives" and



CAREERING VIA AIRWAVES.—Lonnie Rochon, popular Houston, Texas disc jockey, is shown "doing his stuff" over radio station KNUZ. Rochon, who was one of the first disc jockeys in this area, originating his "Bee Hive" program back in 1948, is just like "old man river," he keeps rolling along. The Texas Southern university senior is married to his college sweetheart, Carrie Hampton, a 1951 TSU graduate.

Roselle Family Wins $100 On 'Bank' Quiz

ROSELLE N.J. — Mrs. Cleo Roberts, 42, of 1101 Spruce St., is $100 richer after trying to top the radio quiz show, 'Break the Bank in New York.

Mrs. Roberts and her three children came within two correct answers of winning $1350 in cash on the program.

They were selected from the studio audience for a category called "Just About Kids.

Assisting Mrs. Roberts were her two sons, Allen, 14, and William Carver, 9, and daughter, Cleo, 6.

They raced through six straight questions without mishap — then — just two steps shy of tabbing the top award, they missed.

The family failed to give the last name of Willie, who was the central character of Booth Tarkingtons "Seventeen.

The answer: Baxter. They won $100.

Mrs. Roberts' husband is a portrait photographer in Roselle.

They were in New York on a weekend vacation.

Charming Announcer



MRS. GEORGIA ALEXANDER

One of the city's up and coming radio personalities is the charming and lovely Mrs. Georgia Alexander, who is heard regularly each Sunday morning as the announcer for the well-known Hendrix Singers who are heard through the facilities of Station WSOK at 8:30 o'clock.

Aside from her activities with the Hendrix Singers, the attractive young matron is a member of the Mt. Ararat Baptist Church, an employe of the National Baptist Publishing Board and a prominent figure in other religious and social affairs.

Since she was chosen by the Hendrix Singers as their announcer, Mrs. Alexander has proved a very valuable asset to the group and to the Hunt and Hendrix Music Studio through her charming and gracious personality, which has helped win for the group a large and appreciative listening audience.

Communications regarding the Hendrix Singers may be addressed to Mrs. Alexander at 20 North Hill Street, Nashville, Tenn., or phone 5-8463.



News Press Photo Service

TEACH 'EM YOUNG—To better understand what is meant by Americans is the theme of "Kids & Co." a new television show sponsored by the Dumont Network. Leslie Uggams, 8, of New York, made her second appearance in seven months by virtue of her outstanding performance. She is shown here with her mother, Mrs. Juanita Uggams and Johnny Olsen, emcee of the popular show.

'Cabaret TV' First In National Field

Roy Mays' All Stars Back Talent On Colgate-Palmolive Live Show

ATLANTA, Ga. — The Colgate-Palmolive-Peet Company has taken the lead in supporting what is believed to be the first all-colored television show, "Cabaret TV," which is seen over WLTV-TV, Atlanta, each Saturday night.

This program, viewed as a pacemaker in television circles, has scored a resounding success.

So popular is the show that it already has won two national sponsors, the Colgate - Palmolive-Peet Company, and the equally famous Octagon Cooperators, companies associated in a leading premium plan.

Soap Products Sponsors

One quarter hour has been bought by Colgate for its Octagon Soap Products.

A second quarter hour is being sponsored by members of the Octagon Premium Plan which promotes the redemption of premium coupons found on the packages of Octagon Soaps, Luzianne Coffee and Tea, Ballard's Flour and Mixes, Borden's Evaporated Milk and Raleigh Cigarettes.

'Sponsorship of this programming innovation gives "Cabaret TV" national prestige and provides a successful commercial show case for local talent.

Gets TV Recognition

This recognition of tan showmanship on all levels of television programming — by leading companies—may stimulate increased participation in the new communications media.

Talent for the cabaret show, which is seen from 10:30 p.m. to 11:15 p.m., Saturdays, is drawn from the ranks of professional nightclub entertainers in the Atlanta area.

Dynamo and master of ceremonies is Ray MacIver. Famous artists in show business, appearing in the vicinity, also make guest appearances.

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Winners in the annual award of the Original Amateur Hours. Left to right: Nancy Cirillo, 16, (second prize), Gladys Knight, 8, (first prize) and Helen Hess, 35, (third prize). The giant cup belongs to Gladys, who also won $2000.

Another Prize Winner Set For Year of Violin Abroad

By MARGARET ELLIOTT,
Staff Writer.

If there's a sudden depletion in the supply of beach togs and ice cream sodas (orange) in New York, the person responsible will be Gladys Knight, 8, of Atlanta, Ga.

Gladys insists she is going to spend her entire $2000 winnings in this fashion, but her mother, of course, offered some other plans. Something about "education."

"I'm gonna buy beach clothes for me 'n' my sister 'n' brothers 'n' Mommer and daddy 'n' my uncle 'n' aunt!" maintained Gladys. "Then I like orange ice cream sodas 'n' I kin buy a lot!"

Gladys, a cute little gal with a big voice, is the first-prize winner in the annual award of the Original Amateur Hour. A flock of people from all over the nation wrote in to acclaim her after hearing her sing the popular ballad "Too Young" over the weekly radio show.

Never Had a Lesson.

"Soon's they hear about me in Atlanta, all the kids will want their daddies to bring 'em to New York, too," observed Gladys.

She's never had a singing lesson, but learned from her mother who sings in choirs and at club meetings. Her daddy is a special delivery messenger. "He sings bass," reported Gladys.

Runner-up to Gladys is a pretty, little 16-year-old from Brooklyn. Nancy Cirillo, of 427 79th St. She played "The Banjo and the Fiddle" on her violin and snared the $1250 prize.

Nancy has studied violin for 12 years and music is no news in her family. Her father and mother run a music school in Brooklyn, and together with her three sisters can form a family orchestra.

"I was flabbergasted to hear I won," bubbled Nancy. "Before, I was afraid to plan a year of study in Europe. Now I can do that. I want to be a concert violinist."

Winner of the $750 prize (third place) is Helen Hess, 35, of 4612 13th Ave., Bklyn. She's a general office worker for the New Bedford Manufacturing Co. in Manhattan.

Even Gave Up Boy Friend.

"Until three years ago I didn't even know I could sing," marveled Helen. "But I went on a picnic with some boys and girls. On the way back home in a truck, one of the boys said he bet he could sing a higher note than I could. Well, I could, all right, and they told me I ought to be singing in a choir."

From then on, Helen was sold on music.

"I had a boy friend and we were very chummy," she confided. "That is, until I started with music. He said I had to give it up or no go. So I told HIM to go!"

Helen smiled happily. "I believe I could sing from 6 in the morning until 12 at night. Before, I was pretty miserable. I didn't know whether I was coming or going. Now I've never been so happy."

All the winners appeared three times on the radio version of the Original Amateur Hour and then faced a 15,000-member audience at Madison Square Garden. They won by write-in votes and phone calls.



He's a Winner—Benny Brown Jr., 12, of Winchester, Va., is winner of $1,250 and silver cup as runner-up in nation-wide voting on the Original Amateur Hour's television show. Ted Mack is shown presenting award to Benny in New York.

Actor Says Andy Show Is Inspiring To Tan Players

By HARRY LEVETTE

HOLLYWOOD — (ANP) — Far from predicting in advance, that a TV "Amos and Andy" with Spencer Wiliams in the title role would be a burlesque man like Williams, a pioneer director and producer, would merely put the kind of comedy into it that would give needed laughs.

The new CBS-TV series and the high calibre of its cast is the greatest inspiration to young troupers in the past 10 years," declared Jay Brooks, acting chairman and one of the organizers of PANTA (Productive Artists New Development Association) in an interview here recently.

Brooks, the young actor who played the role of Touissant L' Overture's top general in the recent film "Lydia Bailey," is cast as a dignified attorney in one of the new episodes.

Top Performers In Lead

"This show came at a time when our performers needed something to inspire them to utilize their best ability in the field of television," he said. "I honestly believe that it has many of America's greatest video performers in lead roles.

"Even though it is comedy, the show gives a cross section of life with modern settings.

"Tim Moore (Kingfish) is a great trouper; Alvin Childress (Amos) is an excellent dramatic actor; Williams is inimitable and Ernestine Wade (Sapphire) has such rare talent that she is a great comic and still a very normal and dignified woman.

Futures For Many

"Among the new faces in the cast I predict great futures for beautiful Juanita Moore and Sonny Woods.

The building of the TV version of the show around Williams was intended to divorce it from the old ministrel style characterizations, according to the producers.

No colored showman in Hollywood, and few whites have as thorough and varied knowledge as does Williams.

When Al Christio founded the all-colored cast Christie Comedies Co. on the old Met lot, he signed Williams as scenarist and director, for what is said to have been the first series of the new talkies.

Williams A Pioneer

Williams had offices, assistants, and 43 Octavus Roy Cohen books to transform into movie scripts. Such famous members of the original Lafayette Players as Evelyn Preer, Edward Thompson, Chas Olden, Arthur Ray and Cleo Desmond were cast in these.

"Off in the Stilly Night" "Lady Fare," "Music Hath Harms" and leased to good box office before a major studio bought the producers out of the field so they could feature colored actors.

Later Williams functioned with Hollywood Productions, meanwhile becoming the first colored person in Hollywood to master sound engineering and the building of a portable sound recorder.

His stage experience included the hugh drama, "Lulu Belle" which scored with a mixed cast at the Belasco Theatre here.

Mrs. O'Farrell on OPS radio program Monday

Price controls under the new Defense Production Act will be the topic of "Pocketbook Protection" radio program on Station KFWB Monday evening from 8:45 to 9:00 p.m.

Mrs. Anne R. O'Farrell, chairman of the local chapter of the National Council of Negro Women and Edward R. Roybal, of the 9th Councilmanic District in Los Angeles, will interview Phillip Kraus, district counsel for the local Office of Price Stabilization on "What the New Defense Production Act Does to Price Control."

Both Mrs. O'Farrell and Councilman Roybal are Consumer Advisory Committee members.

Top Negroes In Show Business On NBC-TV

PHILADELPHIA — During the past few months, National Broadcasting Company TV programs have been marked by an appreciable number of Negro artists and entertainers making guest appearances on network variety shows and TV extravaganzas. Several top show biz personalities such as Lionel Hampton, Slim Gaillard, Curley Hamden and Howell and Bowser are scheduled to appear during the next few weeks.

Among the shows on which Negro artists have joined NBC regulars are the Kate Smith Evening Hour; the afternoon edition of the Kate Smith program; Saturday Night Dance Party, a summer replacement show; All Star Summer Revue; U. S. Royal Showcase; and the Colgate Comedy Hour. Featured on the Kate Smith programs were such popular groups as the 3 Rockets the 4 Step Brothers, the Clark Brothers and the Deep River Boys The famed Tuskegee choir appeared on the afternoon hour during a recent trip to New York City. Harry Belafonte, Sharon Porter and Cy Oliver and his band have also been introduced by the genial Kate Smith during the afternoon.

Among the "name" artists visiting the Saturday Night Dance Party, the network's fast moving summer replacement show which presents top bands of the nation with Jerry Lester as host, was thrush Ella Fitzgerald. The Beale Street Boys have also been featured.

Perennial favorite Lionel Hampton and his orchestra, along with Curley Hamden are scheduled to appear on the Dance Party on Saturday, August 2. "Hamp" will be featured maestro of the week as comedian Jerry Lester emcees the show.

Slim Gaillard visits another summer replacement, All Star Summer Revue, on August 23. Pearl Bailey was a guest on the same program last week along with NBC "communicator" Dave Garroway. The popular team of Howell and Bowser, which has been featured on other NBC programs, will appear on Matinee in New York on August 8.

Arthur Godfrey Blasts Talmadge

ATLANTA, Ga.—Negroes will stay on Arthur Godfrey's show as long as he has anything to do with it.

This was "Mr. TV's" answer Sunday to the latest racist blasts of Georgia's Governor Herman Talmadge. Mr. Godfrey asserted, "As long as I'm on the show the Mariners are going to stay!

"The Mariners served together on a Coast Guard ship during the war. That's where I found them. We also have some colored boys fighting in Korea. I wonder if the Governor knows that."

Evidently, some of the images appearing on his TV screen had become too dark for Governor Talmadge, who assailed the video shows of Mr. Godfrey, Clifton Fadiman and Ken Murray for "mixing and mingling" Negroes and whites, in his political newspaper Saturday.

"Hummon," writing his personal editorial in The Statesman, paid particular attention to the Mariners, a quartet of two Negro and two white men.

NOT IN 'TASTE'

Talmadge had suggested that Southern Congressmen's resentment be aroused through action. He deplored the "complete abolition of segregation customs in these shows which are beamed to states of the South, and which, to say the least, are not presented in the 'good taste' and the 'good showmanship' that should 'govern' the production of such offerings."

". . . Negro men frequently are seen mixed up in the dancing ensembles in juxtaposition to scantily clad white females," he complained. On Clifton Fadiman's show, "a Negro performer was brought into close conversation with a white woman stage star, and they exchanged bandinage on a purely social basis."

He also ripped the Ken Murray show for presenting Negro and white children in a group dance on a Christmas show.

All three of the shows criticized by Talmadge are Columbia Broadcasting System presentations. In reply, a spokesman for CBS declared that the network has chosen its performers on a basis of ability, not color, and denied that any "scantily-clad" women had appeared over CBS facilities.

NEVER EXPLOITED

In regards to the Mariners, the CBS spokesman said, "We never have exploited the fact that two of the singers are white and two are Negro. They simply comprised the best quartet Godfrey could find."

The Georgia executive denied that he was hoping for unfairness or discrimination toward race performers. He lauded the Billy Williams' quartet on "The Show of Shows" as a "great singing group," but qualified this by adding that the foursome always appeared by themselves.

Speaking of Negro TV stars, Talmadge said, "Many of them are topnotchers and have wonderful ability."

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On Voice Of America



Mme. Lillian Evanti, soprano of Washington, D.C., was heard in a recent broadcast to Spain over the Voice of America, paying tribute to the many friends she made on her last concert tour in the Spanish country.

Walter White Opens WOL Radio Series

WASHINGTON

Walter White, author, columnist and NAACP executive, began a weekly series of programs on station WOL last Friday night, 10:15-10:30.

Tharda Rajah, Malay labor union leader, was the first guest. He related discriminatory practices encountered in Washington.

Mr. Rajah described his difficulties getting served food in Washington restaurants, ice cream sodas in drug stores, but being able to purchase a ticket to a local movie.

He declared that such types of racial discrimination are not practiced in his Malaya where white men, Malayans, Chinese, Indians and other nationals encounter no service barriers because of racial distinctions.

Emanating from New York, Mr. White's program consists of news commentary on world affairs and interviews with other leading personalities in the news.



'Andy' Plays Santa—"Amos" and his wife, "Ruby," admire "Uncle Andy's" Christmas gift of a doll to their daughter, "Arabella," during the Amos 'n' Andy Christmas TV show. Andy buys the doll with his savings as a part-time Santa in a department store. Amos is played by Alvin Childress; Ruby by Jane Adams, and the child by Patty Marie Ellis.

NBC Reviews Progress Made Toward Integration In '52

CHICAGO — (ANP) — The National Broadcasting company held the second of its annual conferences between public leaders and press people representing the Negro group Thursday at NBC headquarters here in the Merchandise Mart.

NBC gave visual proof of the great strides made by that organization in employing colored talent in its radio and television programs.

Sparked by Edward D. Madden, vice-president for public relations and assistant to the president of NBC, Jules Herbuveaux, general manager of the Chicago office, and Joseph V. Baker of Philadelphia who handled public relations with the Negro press, the gathering drew a number of publishers and press people from Chicago and surrounding areas as far as Cleveland, St. Louis and Detroit.

Confab Draws Leaders

In addition a number of leading Chicago citizens, heads of organizations and potent leaders in forming public opinion, attended the gathering.

Madden's remarks, in the nature of a "report to the Negro community" on the development of NBC's concept of "integration without identification," gave a picture of the network's use of top Negro performers on leading programs, both musical and dramatic.

With the use of slides which showed a large number of the top Negro names in the entertainment field who appeared on NBC programs this year and which listed numerous others, Madden clinched the fact that NBC has embraced definitely the idea of integration which was brought forcibly to its attention a year ago in a similar conference and proved it had done something about it.

Presents 80 Acts

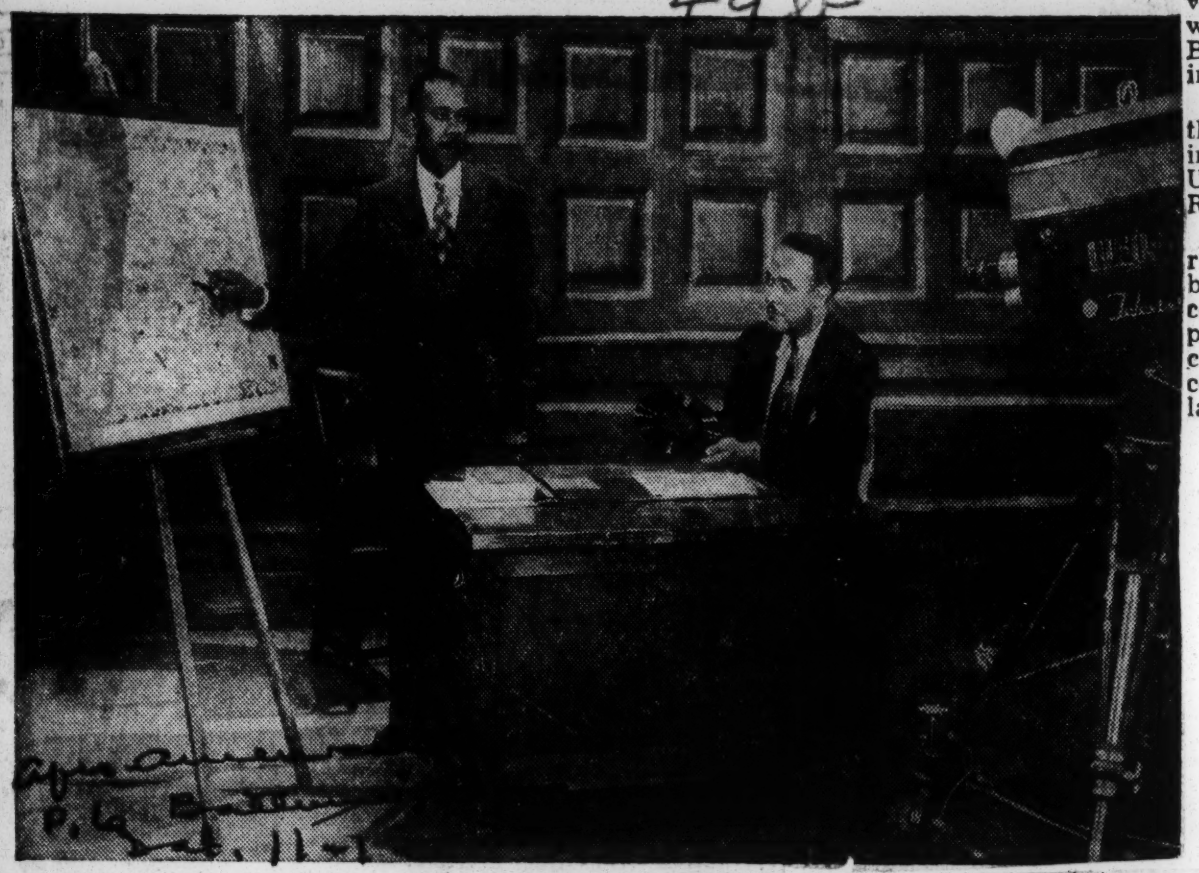
Madden told the group that a total of 80 acts and individual performers appeared over NBC radio and television facilities within the last year. "When we count the individual members of orchestras, other talent groups and repeat performances of regulars like Billy Williams, the total number of appearances rises to an estimated 326 for radio and 625 for television," he said.

Included among those listed were the dancing teams of The Three Rockets and the Clark Brothers; Pearl Primus, a famed dancer Mary Hinkson, Philadelphia ballerina and the Katherine Dunham dancers.

Instrumentalists included Nat (King) Cole; "Wild Bill" Davis and his trip; and Slim Gaillard. Pearl Bailey, Ella Fitzgerald and Sarah Vaughan were among female vocalists featured.

In the dramatic field, Sidney Poitier, the late Canada Lee, Juano Hernandez and Emory Richardson were in major dramatic productions. Marian Anderson and newcomer Adele Addison appeared in some of the foremost musical productions. Jackie Robinson and Joe Louis also made several appearances.

Lincoln U. Begins New TV Show



J. Newton Hill, dean of the college and professor of English, and Orrin C. Suthern, professor of music, at Lincoln University (Pa.) are shown in the opening telecast of the television course "The Study of American Folklore, Literature, and Music," sponsored jointly by WFIL-TV University of the Air in Philadelphia and Lincoln University at 11:30 a.m. every Monday. The series, which began on Oct. 6, will run for 15 weeks.

Trombonist Has Top Spot With Columbia System

NEW YORK—Peter Fischer, ex-hot Lips Page trombonist, vibes and harmonica player, known to numerous trade publications as musical editor, is "far from the madding crowd," and his milling admirers as an ace bandsman and [illegible] arranger.

Mr. Fischer is behind closed doors high up in the ivory tower of CBS Radio Press Information writing publicity for some top 10 air shows including the famous "Gangbusters," "Church of the Air" and "Saturday at the Chase," among others.

A protege and musical discovery of Trummie Young (now in Hawaii), old Lunceford trooper and brassist of note, Pete Fischer has hitched his wagon to a radio star and is riding high on it.

Top Stars Appear On TV Programs

PHILADELPHIA — During the past few months, TV programs have been marked by an appreciable number of Negro artists and entertainers making guest appearances on network variety shows and TV extravaganzas. Several top show biz personalities such as Lionel Hampton, Slim Gaillard Curley Hamden and Howell and Bowser are scheduled to appear during the next few weeks.

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The famed Tuskegee choir appeared on the afternoon hour during a recent trip to New York city. Harry Belafonte, Sharon Porter and Cy Oliver and his band have also been introduced by the genial Kate Smith during the afternoon.

Among the "name" artists visiting the Saturday Night Dance Party, the network's fast moving summer replacement show which presents top bands of the nation with Jerry Lester as host, was thrush Ella Fitzgerald. The Beale Street Boys have also been featured.

PERENNIAL favorite Lionel Hampton and his orchestra, along with Curley Hamden appeared on the Dance Party on Saturday, August 2. "Hamp" will be featured maestro of the week as comedian Jerry Lester emcees the show.

Slim Gaillard visits another summer replacement, All Star Summer Revue, on August 23. Pearl Bailey was a guest on the same program last week along with NBC

Tuskegee Teacher Gets Job With WBUR At Boston University

TUSKEGEE INSTITUTE, July 31—John H. Smith, field coordinator at Tuskegee Institute, and veteran of World War II, has been appointed assistant director of the continuity division at WBUR, Boston University's 20,000 watt educational FM station.

Smith, a scholarship winner, graduated cum laude from Tuskegee Institute in 1940 and did graduate work at Harvard University in Cambridge, Mass., where he received a Master of Business Administration degree in 1947.

Smith is now a candidate for the degree of Master of Science in Public Relations at Boston University's School of Public Relations and Communications.

WBUR is a student-operated radio station, emphasizing the broadcasting of traditional and contemporary classical music and programs of informative and cultural content for the many communities in the six New England states which it serves.

49b 1952

Cantor Well Merits Title, 'Star-Maker'

LOS ANGELES—Eddie Cantor, in straddling radio and television, is performing as a link between the past and the future.



Cantor's show for Phillip Morris (Tuesday nights, NBC)., is dedicated to remembrance of things past.

His once-every-four-weeks television show on NBC-TV (Sundays), is being used in part by Cantor to boost fresh talent up the scale.

Cantor's TV show, for example, has been a showcase for such comparative newcomers as Joel Kaye, the seven-year-old dancing star Sharon Lee Baird, singer Eddie Fisher and, among others, Sammy Davis, most recently.

On a recent telecast, Cantor introduced Davis, his father and uncle as part of the Will Mastin Trio, with the biggest build-up the comedian has ever given any young star.

Due For A Repeat

That Davis lived up to the effusive introduction was borne out by the fact that Cantor, without even checking the agency, announced that Davis would be his return guest on the March 16 telecast of the "Comedy Hour."

Davis does everything—and does it well. He sings, dances and does sly impressions of such widely divergent performers as Jerry Lewis and Mario Lanza.

Cantor's selfless efforts in behalf of "new faces" has been an outstanding characteristic of his own career. He knows talent when he sees it and he knows what to do with it when it is put in his hands. At 60, he has been in show business 42 years.

Among Cantor's other discoveries is singer Thelma Carpenter, who gained national recognition on his radio show.

Dandridge To Be Guest On TV Show

NEW YORK — Dorothy Dandridge, brightest new singing star to develop in the past year, will be Jackie Gleason's "Cavalcade of Stars" TV guest on Friday, April 4.

Critics, both in the United States and in Europe, acclaim shapely and beautiful Dorothy Dandridge as the most exciting singer they have seen in many a moon.

A London critic summed up her beauty style and ability to enchant listeners with; "She's the American Beauty of Song." Life Magazine recently lauded her as "the most beautiful Negro singer to make her mark in nightclubs since Lena Horne."

DAUGHTER OF VETERAN motion picture and radio actress, Ruby Dandridge, young Dorothy wqs born in Cleveland, Ohio, in 1924, and toured the world with her mother when the latter was a star vaudeville performer.

She made her first motion picture when she was 14, and later appeared in other films both as a straight dramatic actress and a singer. As a former member of the famed singing Dandridge Sisters, Dorothy toured vaudeville and sang with Jimmy Lunceford's band for a year before World War II.

HER APPEARANCE with Desi Arnez at Hollywood's Mocambo club was a sensational hit. Mocambo-owner Charles Morrison was so enthusiastic he persuaded pianist-composer Phil Moore to develop a solo singing act for Dorothy. The act debuted early in 1951 at Hollywood's Cafe Gala and received rave notices and offers from top U. S. and European clubs.

"She set the premiere audience on its collective ear," stated the Hollywood Reporter. "It is agreed that the gal has everything, and in the proper proportions!"

Artists Attacked During Lincoln Radio Program

LINCOLN UNIVERSITY, Pa. — Negro artists who exhibit their talents where other members of their race are segregated or bared were strongly denounced, Saturday afternoon, on the "Lincoln University on the Air" program over WIP.

A majority of the radio panel held that public boycott of the artist—such as that threatened in the South against Marian Anderson and Duke Ellington—was the most practical and forceful method of ending the practice.

Participating in the roundtable discussion on "Racial and Religious Sanctions" were two members of Lincoln's alumni, Rev. William P. Stevenson and Frank Betz; and James Warden, a student at the University.

Rev. Stevenson, pastor of Ruffin Nichols Memorial AME Church, declared that "segregation is the greatest single aid to race prejudice" and added that he wholeheartedly endorsed boycotting of Negro entertainers who perform under undemocratic conditions.

While agreeing that steps should be taken to thwart "programs sponsored under biased circumstances," Betz, member of the State Department of Public Assistance Staff, objected to boycotts directed solely against the performer. He insisted that the proper approach would be to work through the managers, agents or unions where he felt more lasting results could be obtained.

Terming artists who perform before segregated audiences "traitors to their race," Warden, a member of Lincoln's debating team, said he was a strong advocate of the boycott. He asserted that "the Negro talents are meant for elevation of our people, but we achieve the opposite when these talents are used where racial segregation exists."

Herbert R. Cain, Jr., Philadelphia attorney and Sayre P. Schatz, Lincoln faculty member, will be members of the panel on Saturday at 5:30 p. m. when the topic will be: "Are We Being Over-taxed?"

Frank Davis To Sing On Waring TV Show Sunday

Frank Davis, New Orleans' most outstanding baritone sensation, will leave on Thursday for New York to appear on the March 30 Fred Waring TV show.

A student at Xavier, Mr. Davis starred in several of the Music Department's presentations of Grand Operas, and on numerous occasions, traveled with the Concert Choir. It was on one of these tours, that Fred Waring heard Davis and was so impressed that he extended to him a special invitation to appear on the Fred Waring TV show.



Frank Davis closed his current tour of the city and state in a blaze of glory on Monday past, when he, accompanied by Prof. Edwin Hogan at the organ, appeared in recital at the First Free Mission B. C. in Adams Street.

Mr. Davis, who long ago established himself as one of New Orleans' shining stars, was educated in the schools of this city. He attended Thomy Lafon, Hoffman, and graduated from Gilbert Academy. After this, Davis entered the armed forces where he saw overseas combat. He received an honorable discharge, after which he began studying at Xavier U.

'Angel' Award To Lillian Randolph

HOLLYWOOD — Lillian Randolph, CBS Radio's Beulah, has received an "Angel" award.

Screen star Ronald Reagan presented the award from the Caballeros, colored business men's association.

Miss Randolph was cited for outstanding achievement in radio and television for 1951.



GLADYS MARIA KNIGHT

7 year old daughter of Mr. and Mrs. Merald Knight, 538 Chestnut St., N. W., may be seen and heard this Tuesday night, April 29th, 10 P. M., WSB-TV, Channel 2, on Ted Mack's Original Amateur Hour.

Gladys will be remembered as Atlanta's young artist who was presented in her premier song recital at Morris Brown College in February. All Atlantians are asked to mail in your honest vote directly after the show.

Just the fact that we like Gladys and think that she has a promising future is not enough. A postal card to Ted Mack's Amateur Hour, Radio City, New York, N. Y., will let them know.

TA Studies Integration

NEW YORK — Television Authority had a hot day recently and it wasn't all due to the weather.

One hundred members met at Hotel Astor and passed a resolution, 62-30, to consider the integration of colored TV prospects.

The committee recommended the establishment of a 15 minute program which would set an example.

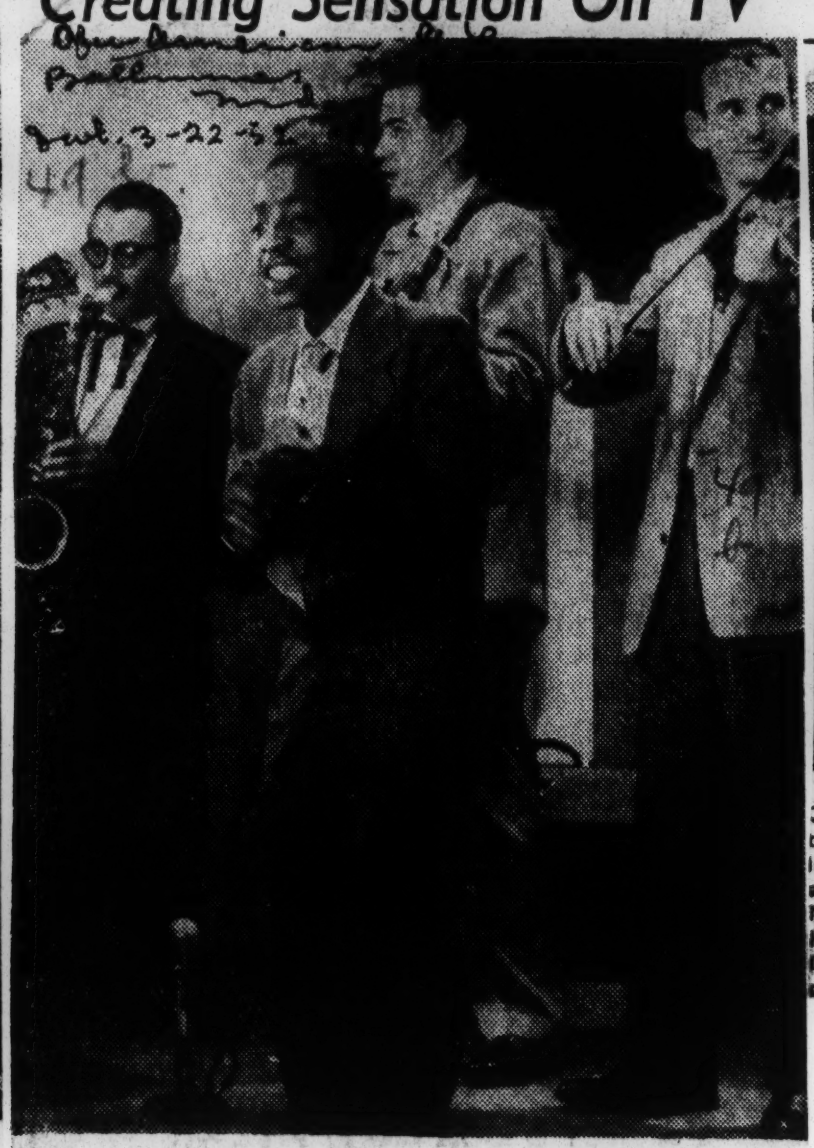
Two examples of successful integration were given. One where Marjorie Gateson had recommended the employment of 2 tan performers in 'One Man's Family,' and the other the engagement of an actress as narrator in another play.

Creating Sensation On TV



Thirteen-year-old Bobby Hebb, Nashville, Tenn.'s newest TV sensation is shown playing his spoons and preparing to break into a softshoe dance with WSM-TV musicians in the background. He is featured weekly on the show, "Music City USA." (Ken Spain photo).

Creating Sensation On TV



Thirteen-year-old Bobby Hebb, Nashville, Tenn.'s newest TV sensation is shown playing his spoons and preparing to break into a softshoe dance with WSM-TV musicians in the background. He is featured weekly on the show, "Music City USA." (Ken Spain photo).

ELECTED



Georg Olden, chosen by Calvert Distillers Corporation as outstanding in his field, is the first Negro to be accepted into membership of the National Society of Art Directors. He recently was elected to Art Directors' Club and appointed art director of CBS-TV.

Television Fans Hail Elwood Smith, Chicago Ace On Godfrey Show

NEW YORK — Elwood Alexis Smith, Chicago born and New Orleans reared lad, stopped the Arthur Godfrey Talent Scout Show here last week with a rendition of "Old Man River." Godfrey said over the air that he had never heard such a rendition of this number.

Smith was born in Chicago and was reared by his school teacher mother in New Orleans. He attended St. Katherine Catholic elementary school, Xavier Preparatory school and Xavier University. Later he attended the Julliard school of music in New York.

In New Orleans Smith was in charge of several radio shows with the musical beat. In New York he starred in "St. Louis Woman" and was under study for Boris Karloff in "Peter Pan."

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Jackie Robinson Chosen Executive Of Radio Station

New York City, Feb. 1952—Jackie Robinson, one of the foremost athletes in America, has signed a two-year contract with WNBC and WNBT radio and television outlets of the National Broadcasting Company in New York City, and will serve as the stations' Director of Community Activities, it has been announced by General Manager Ted Cott.

The new position will encompass programming, public relations, and merchandising. As Director of Community Activities, Robinson's duties call for performing on the air and supervising the stations' over-all programming for youth, with particular emphasis placed on the development of children's programming in sports.

Robinson will work in close cooperation with the city schools, PAL, CYO, Boy Scouts, YMCA, and YMHA in the development of new projects. In line with this plan, Jackie will be available for speaking engagements before community organizations, especially those concerned with the growth and welfare of children.

In addition to his program activities, Robinson will play an important role in WNBC's increased merchandising operation, and will hold special meetings in the food and drug field.

In announcing the appointment Cott said: "It is with pleasure that we are able to participate in another trail-blazing experience of America's Jackie Robinson in appointing him to an executive post with WNBC and WNBT. These two stations are the home base of the National Broadcasting Company. In the expansion of our community services Jackie Robinson will be an important link with the more than one million Negroes in metropolitan New York.

Apart from his work in this field, Jackie will be assigned to the task of dealing with important social service activities which are the proper functions of a community station. Special emphasis will be placed on Jackie's appeal to youngsters and he will spearhead an attack through radio and television on such problems as juvenile delinquency, and such contining project as relating youth to its role of citizenship. By giving Jackie Robinson executive status, he will be able to serve these fields as planner as well as performer. We are proud to have his name on one of our offices."

In commenting on his new assignment, Robinson stated: "I guess the turning point of my life was the day signed with the Brooklyn Dodgers. It gave me a chance I shall never forget. I owe a lot to baseball and I shall always be grateful to the game and its fans. But I have to realize too that my baseball days will one day be over and, therefore, I've been thinking about a new turning point. This is it. I've always wanted to be in business. I love radio and television, whose fans are as loyal as the Brooklyn Dodgers and more important, I want to play on the team that's top in its own league—NBC. I consider it a great honor and a privilege to join the NBC lineup."

Remarking on Jackie's appointmnt to the WNBC-WNBT staff, E. J. Bavasi, Vice President of the Nartional League Baseball Club, Inc. said: "I think there is a good chance that he will pioneer in the broadcasting field as well as he did in major league baseball. Robinson has great poise, is well spoken and most important, he has a reputation that parallels that of Joe Louis for always saying the right thing."

Bert Williams to be impersonated on TV's "Never Too Old"

A musical tribute to the memory of Bert Williams, one of the great minstrels of American show business, will be featured on the television show, "You're Never Too Old," on KLAC-TV, Thursday at 7 p.m.

Joe Weston, who has been a featured vaudeville performer for many years, will do impersonations of Bert Williams.

Juanita Hall on TV today

Juanita Hall, of "South Pacific," is guest headliner on the "Ken Murray Show," today (Saturday) (KNXT, Channel 2, 8:00-9:00 p.m., PST).

Billy Williams And Lena Horne Help TV 'Show Of Shows' Hit

NEW YORK—Notwithstanding remarks made by many people in the television industry that an audience could not be held for an hour and a half, NBC's 90-minute television musical revue, "Your Show of Shows," starts its third year on the air with the broadcast of March 1.

Having consistently placed among the five top TV shows since its initial program, "Your Show of Shows" has continuously starred Sid Caesar and Imogene Coca. The program has been sold out since September, 1950, to participating sponsors who foot a sizable bill in time and program charges for the benefit of the more than 200,000,000 viewers who see the show.

On the premiere broadcast Burgess Meredith acted as host, Gertrude Lawrence was the guest star, and this pattern has been followed ever since with such outstanding stars as Mischa Elman, Jose Ferrar, Pearl Bailey, Melvyn Douglas, Madeleine Carroll and many others.

Lena Horne, celebrated night club singer who has also been featured in many motion picture musicals, is among the many nationally famous figures to have appeared on the star-studded show as hosts and hostesses.

Negroes Play Top Roles In NBC Television Shows

NEW YORK CITY—Having accumulated an impressive background which includes experience on Broadway, radio, motion pictures and lately television, both Emory S. Richardson and P. Jay Sidney have won for themselves widespread acclaim for recent appearances on the National Broadcasting Company television network.

Richardson, who is adept at portraying famous historical personages, was last seen in the NBC presentation of the Hallmark Hall of Fame show on Feb. 24.

He enacted the part of French John, a trusted personal servant of Dolly Madison, who helped her to save the Stuart portrait of George Washington when the White House was burned by the British during the War of 1812.

After a memorable performance of impersonating Abraham Lincoln on NBC on Feb. 10, Richardson was praised by the viewing public as being "one of the most realistic and impressive actors ever to appear on television." Bernie Harrison wrote in the Washington, D. C. Times-Herald: "This actor (Richardson) achieved a most unique effect in his readings I've heard Massey as Lincoln and a half dozen other actors, but never have I run across an accent and phrasing that seemed so right for the Emancipator—.'

P. Jay Sidney, who also has made a name for himself in playing "straight" roles on NBC Television, was most recently seen in the historical role as Cato in "The Plot To Kidnap General Washington" on Feb. 17.

In this performance, Sidney, who worked for an Irish tailor who received information from British soldiers that the English planned to kidnap Washington and thus force the ending of the Revolution, became a hero when he took the extremely vital information to the General's headquarters at West Point, secretly and at great personal risk.

NEGROES PLAY TOP ROLES IN TV SHOWS

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Negroes In Feature Roles In Top Shows

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Having consistently placed among the five top TV shows since its initial program, "Your Show of Shows" has continuously starred Sid Caesar and Imogene Coca. The program has been sold out since September 1950, to participating sponsors who foot a sizable bill in time and program charges for the benefit of the more than 20,000,000 viewers who see the show.

The Billy Williams Quartet is a feature attraction that has appeared on the show since its beginning. With this sudden rise in national popularity, the singing group has been in constant demand for night club, hotel and theatre engagements.

Max Liebman, producer, proudly notes that "Your Show of Shows" is backed up by a team spirit, and by a platoon of experts who put together a new musical review every week by working the major portion of the 168 hours in the week.

On the premiere broadcast Burgess Meredith acted as host, Gertrude Lawrence was the guest star, and this pattern has been followed ever since with such outstanding stars as Mischa Elman, Jose Ferrar, Pearl Bailey, Melvyn Douglas, Madeleine Carroll and many others.

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Colored Artists Playing Top Roles In NBC Television

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Negroes In Top Roles On NBC-TV

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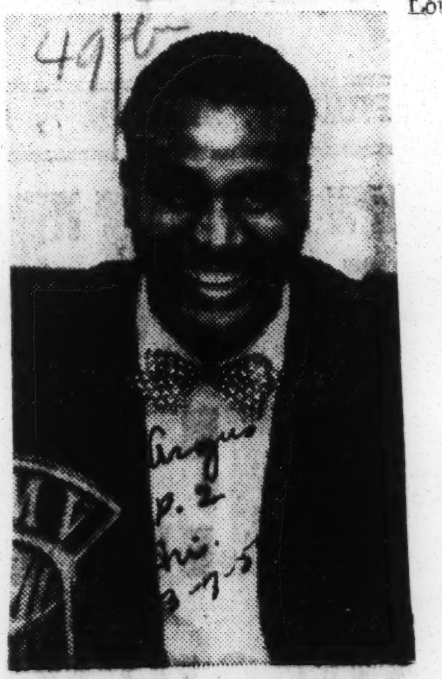
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Rochester Heads Show

HOLLYWOOD. — Eddie (Rochester) Anderson of the CBS Radio "Jack Benny Show" has been elected chairman of the Los Angeles Negro Shriner benefit show, to be held April 21 at the Florentine Gardens.

Rochester will line up a program of top Hollywood stars to appear at the benefit, with all proceeds going to the Shrine associated charities.

Burris Gets WTMV Post



"My position as WTMV's newest disc jockey heard Monday through Saturday, 12:05 to 1 a.m. and radio service manager for Joe's Three Music stores, seems like a dream come true," Robert Burris (Robert B. Q.) explained. After completing the high school course at Lanier High in Jackson, Mississippi in 1944. He came directly to St. Louis to achieve success in the radio field with the idea of becoming a top announcer. Although the going was tough the first few years, that didn't discourage the newcomer. While a student in the 1945 electronics class with part time employment at Smith's Record shop, 4415 Easton, the disc jockey bug again bit Burris and he immediately began to entertain the public via a loud speaker. The ambitious young radio repairman's personality and style of entertainment attracted quite a bit of attention and by request his radio imitation became a feature attraction at Smith's record shop. Later Robert entered the Navy where he found an opportunity to further his studies in both radio and speaking. While in service he was appointed chief radio announcer and disc pockey for the Army-Navy Radio Service 1945-47. Disc jockey Robert B. Q. highly commends his present employers, Sidney and Orvin Carsons, owners of the Three Joe's satores and sponsors of his radio show. He also gives credit to his early experience as D. J. on station WOKZ, Alton, Ill., several times substituting for Wiley Price on KSTL and other private engagements in and around St. Louis.

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ON PANEL SUNDAY — "The Negro's Case For and Against Compulsory Fair Employment Practice Codes" will be discussed on Freedom's Series through WMCT, The Commercial Appeal television station, at 12:30 p.m. Sunday. J. E. Edmonds (3) will moderate the program, which will present the following widely known Memphis Negroes: Blair T. Hunt (1), principal of Booker T. Washington High School; Milton Hampton (2) of 714 Mississippi, A. A. Latting (4) of 974 Clack and Nat D. Williams (5), editor and radio commentator.

Philip Morris Signs Ed Hall

NEW YORK—As a direct result of his outstanding performance in "Outward Bound," Edward Hall, a student candidate from Howard University in the Philip Morris Intercollegiate Acting Competition, has been signed for professional appearances as a regular member of the "Philip Morris Playhouse on Broadway" cast, it was announced by Charles Martin, producer-host-director of the coast-to-coast CBS radio program. The broadcast is aired regularly Sundays at 8:30 P. M. EDST.

The Howard University student will appear as a regular member of "The Philip Morris Playhouse on Broadway" cast in supporting roles during the summer cycle of the Intercollegiate Acting Competition. He is tentatively being considered for a supporting role with stage and screen actress Miriam Hopkins, who is scheduled to co-star with John Ragin, a student from Carnegie Tech Drama School in Pittsburgh, Pa., on Sunday, June 29.

Hall played opposite Boris Karloff and outscored students from Louisville and Stephens College, Mo., with his portrayal of Tom Pryor, a role originally created by Alfred Lunt in the original stage production of "Outward Bound." For his performance, which marked his professional acting debut, Hall received $250 in cash, membership in the American Federation of Radio Artists, and travel and hotel expenses paid.

Playhouse Signs Howard Student

NEW YORK—With his score of ninety-three just one point less than the ninety-four that won the "Philip Morris Playhouse on Broadway" first prize for Nancy Schnabel of the University of Delaware, Edward Hall of Howard University was still a winner last week.

The young actor, as a direct result of his outstanding performance in "Outward Bound," has been signed for professional appearances as a regular member of the "Philip Morris Playhouse" cast. The announcement was made by Charles Martin, producer-director-host of the coast-to-coast CBS radio program which is aired regularly Sundays at 8:30 P. M.

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TV Films Open New Vistas For Negro West Coast Actors

HOLLYWOOD. — (NPB) — Things are looking up for the Negro actor on the west coast who, heretofore, has seen his rightful place in the theatrical world usurped by his fellow actors from the eastern seaboard, who have been imported to fill starring roles in Hollywood films.

The reason for the brighter outlook on the part of Hollywoodites is a new phase of the movie industry—the television film—which requires on-the-spot actors.

Negro members members of the Screen Actors Guild and Screen Extras Guild are jubilant over this turn of events, which is causing film producers to plunge into the new field of making motion pictures for TV audiences. These films are of the so-called "quickie" variety and production calls for actors who are immediately available.

Producers are finding it unprofitable to import big names from New York and elsewhere.

The producers of the Amos and Andy TV shows, a motion picture made for television theatre audiences, started out employing the old motion picture technique o "sending away" for a name stage actor to try a particular role, but soon learned that actors schooled in silent and talkie films productions, while having no big name nevertheless were capable of great performances.

Arrow Productions, currently engaged in making several films for TV audiences, is moving rapidly forward with the production of films of an episodic nature employing large numbers of talented studio bred Negro actors in key roles. These films, complete in themselves, will have an African or jungle background.

Star of the large motion picture operation for television audiences is Jon Hall. Opposite the stellar actor is M'Liss McClure with actors Ray Montgomery, James Fairfax and Ludwig Stossell. Screen Actors Guild and Screen Extras Guild Negro actors who compliminented the splendid cast with some superb native jungle emoting included:

SAG members Joel Fluellen, stock and cast member; Martin Wilkins, a witch doctor; Don Blackman, a native chief; Felix Nelson a chief; Sugarfoot Anderson, extra and stunt man; Emmett Smith, Oscar Plant, Morris Buchanan, Elzie Emanuel, Elliott Carpenter, Marvin Lindsy, Darby Jones and Maxine Devault.

SEG members were Morgan Roberts, Wade Dumas, Joe Bacon Daniel Meyers and Joe Narcisse Wallace Fox, very ably has charge of the direction of the episodic details and Leon Fromkess is the producer.

Producer Arch Obler, is producing another film with an African background. This new film titled "Lines of Gulu," is about the building of a railroad through the veldt country. It is to be a full length movies made for TV. No Screen Actors Guild actors are being used at present, because the actors playing natives have no lines.



News Press Photo Service

TWENTY YEARS ON RADIO—The nation's first Negro sportscaster, Jocko Maxwell of WWRL, New York, celebrated his 20th anniversary in radio last Saturday. The 45-year-old Newark-born, former semi-pro athlete, launched his sports commenting career in 1932 on the now defunct WNJ, Newark station, where he conducted a morning sports series. In addition to his weekly radio "Sports Digest", Maxwell conducts a weekly sports column, writes magazine articles and is the author of "Thrills and Spills in Sports."

Campbell Joins Staff Of NBC Radio Station

SAN FRANCISCO, Calif. — An expert Negro engineer, Buck P. Campbell, has been added to the staff of the National Broadcasting Company's San Francisco radio outlet, Station KNBC.

This marks the second appointment of a Negro to an important position with the station within a few weeks.

Campbell, a resident of the San Francisco Bay area since 1929, recently hired as vacation relief staff announcer at KNBC.

RAY IS in charge of the station's all-night broadcast period, announcing a program of classical and semi-classical music from midnight until 6 a. m., five nights a week.

Ray's appointment set a precedent in the San Francisco Bay area, in that KNBC was the first station there to hire a Negro in such a capacity.

Campbell, prior to his KNBC appointment, served as Chief Engineer with FM Station KDFC, Sausalito, Calif. He assumed his post with KDFC in 1948 after helping to construct that station's facilities.

• • •

A LICENSED broadcasting engineering si
gineer since 1944, Campbell entered the broadcasting industry in 1925 with station KFBY in Spokane, Washington. Prior to that time he earned his livelihood as a professional musician, at one time touring Europe and Asia for five years with his own band.

His radio career includes work in the Western United States and Hawaii as an engineer, musician and music librarian. Campbell has also had experience in voice work and programming.

In addition to music, Campbell's hobbies extended to photography and "ham" radio. His ham call letters are W6VXE.



ON CBS RADIO SHOW.—Edward Hall of (41 Ottawa S., Roxbury) Boston, a student at Howard university, Washington, D. C., plays a star role on the "Philip Morris Playhouse on Broadway" Sunday, June 1. He is the fifteenth college actor to be presented by the Philip Morris Intercollegiate Acting Competition. Hall will receive all travel expenses from Washington to New York City, $250 in cash, membership in the American Federation of Radio Artists, and a chance to shoot at the competition's $2,000 grand finals prize, Sunday, June 15.

Radio Station WDIA Names A. C. Williams To Executive Post

MEMPHIS—Radio Station WDIA last week appointed A. C. Williams to its executive staff.

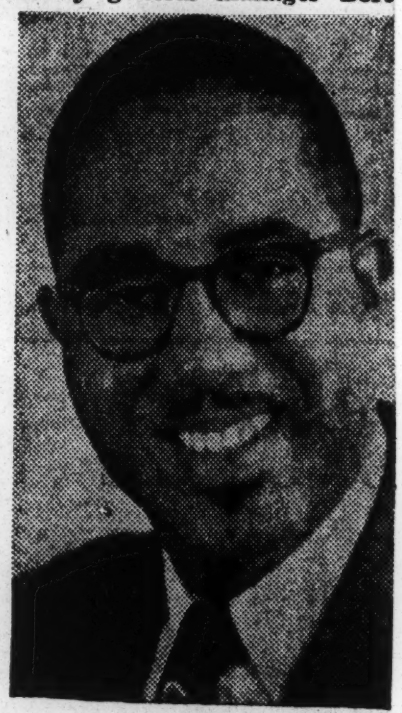
Mr. Williams, feature personality, was made promotion consultant, in an announcement by general manager Bert Ferguson.

The promotion came as the climax to his three years' work as director of the Teen Town Chorus and emcee of many popular shows. He gave up his high school professorship in biology to assume the new full-time duties at WDIA.

In the announcement, the WDIA general manager praised Williams' flair for showmanship, his aggressive leadership in civic activities, and his executive ability.

Williams is a graduate of Tennessee A. and I. State University, Nashville, and is married to the former Joan Romby of Shreveport, La., who is a concert singer. They have a 13-year-old daughter, Joan Elizabeth. He is a cousin to Red Saunders, number two drummer in the nation, now at the Club DeLisa in Chicago.

A Courier staff member and author of "Down on Beal," Nat Williams is also a star personality at the Goodwill Station of the South.



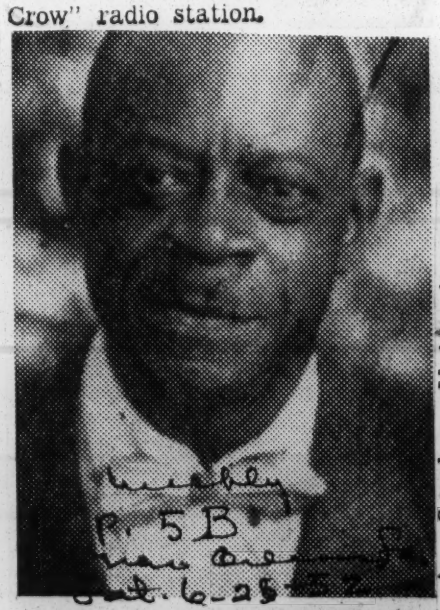
Mr. Williams

Permit Denied For Radio Station Here

An application to operate a new St. Louis radio station for the purpose of establishing "an all-Negro unit," has been tentatively denied by the Federal Communications Commission. The application had been made by the Hawthorne Broadcasting Company.

The frequency was granted, instead to the Hirsh Communication Engineering Corporation at Sparta, Illinois, which had sought the same, 1230 kilocycles, with 250 watts of power and unlimited time.

Hawthorne's president, Leonard P. Frankel, applied for the frequency in December, 1950. At that time, there was some dissension in the Negro community with many expressing dissatisfaction over the attempt to establish what was termed "a Jim Crow" radio station.



J. L. Murry, instructor of electronics, Southern University, was recently awarded a radio operator's license. The license issued by the Federal Communications Commission is the only Negro licensed radio operator in the state. Since October, 1951, Murry has conducted a weekly radio program on Station WAFB, titled, "The Guidance Round-Up."

49b 1952



Julius P. 15 Los Angeles

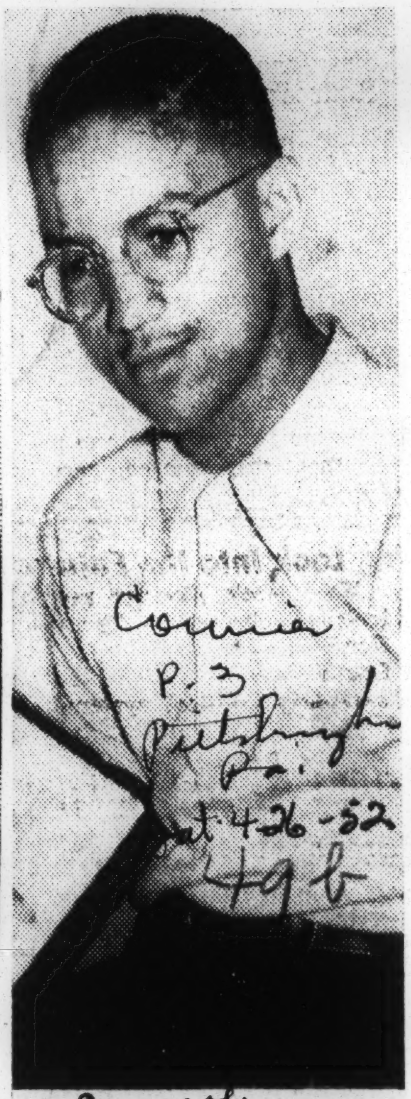
HONORS FOR—Joe Adams, left KOWL disc jockey, re cently appointed remote control staff announcer for NBC Adams was honored recently by the Los Angeles Sales club a its monthly dinner meeting. Here Adams is seen receiving the club's Scroll of Achievement from Ike Adams, executive board member. Lawrence T. Cooper, vice president of the Pacific Telephone and Telegraph Co., was principal speaker. The L. A Sales club, composed largely of Negro public relations and sales representatives of leading firms of this area, was formed "to develop better salesmen and to create bigger opportunities for minorities workers in the sales field." Dec. 4-4-52

Adams is really 'blanketing' the airwaves these days with three shows daily on KOWL: disc-jockeying spiritual recordings from 8:30 to 9 a.m.; popular recordings via his "Mayor of Melody Show" from noon to 3:30 p.m.; and dance music from six to 6:30 p.m. under the caption, "For Dancers Only." KOWL is 1280 on the dial.

BEULAH AND HER "FAMILY"



Louise Beavers is the new "Beulah" over A. B. C.-TV each Tuesday at 7:30 P. M. Also in the cast are Jane Frazee as Mrs. Henderson, David Bruce as Mr. Henderson and Stuffy Singer as Donnie.



Connie P. 3 Pittsburgh Pa. Sat. 4-26-52 49b

Hero on TV—

Honored as "Kid of the Week" on Johnny Olsen's "Kids and Company" TV network telecast last week was Allen Crump, 14, of Pittsburgh, Pa., who saved a 5-year-old boy from drowning last July.—Harris Photo.

THELMA CARPENTER APPEARED ON

Jackie Gleason's "Calvalcade of Stars," last week along with songster Mel Torme, the recording, TV and nightclub star, Thelma, first rose to fame as a member of the Eddie Cantor's lengthy radio series, and has played in leading night clubs in the country as well as the Broadway musicals "Inside U. S. A." and "Memphis Bound."

W. C. Handy on Ken Murray TV

Dec. 4-11-52

W. C. Handy, composer of the "St. Louis Blues," is among headliners tomorrow (Saturday) when the "Ken Murray Show" salutes the City of St. Louis, home of the program's sponsor, Anheuser-Bach, Inc., which currently is celebrating its 100th anniversary (KNXT, Channel 2, 8:00-9:00 p.m., PST).

Nesbit Tumblers On Television Sunday



The Nesbit Tumblers who were trained by Russell Nesbit, acrobatic instructor at the 12th St. YMCA performed on the television show "Your Junior Review" Sunday over Channel 4. Their next stop after Sunday will be the Paul Whiteman "TV Teen Club." Left to right, are Barbara Pye, 9, student at Garrison Elementary School; Doranna View, 9, Merritt; Antionette R. Smith, 7, Richardson Elementary, all of Washington, D.C. (Photo by Nesbit).



CRY-BABIES. The Deep River Boys seem to be deeply affected by the vocal antics of the nation's new singing sensation, Johnny Ray, who is showing giving out with his now famous rendition of "Cry." Making with the tears for Johnny are, left to right, Cameron Williams, Harry Douglass, Vernon Gardner, Carter Wilson and Edward (Chubby) Ware. The "Deeps" arrived in New York this week for a series of radio and TV guest shots, including an appearance Friday, April 18, with comedian Jackie Gleason on the Dumont Network's "Cavalcade of Stars."



JOHN S. SLOAN and his wife, Wilhelmina, Chicago's first Negro radio family, at the microphone of radio station WAAF. Sloans have begun a daily telephone and personal interview program, broadcasting direct from Chicago's famous Morris Eat Shop. "Supper With the Sloans" is heard from 5:45 to 6:15 Monday through Friday.



YOUR HIT PARADE" GIRL. — Sarah Vaughan, who made a recent guest appearance on "Your Hit Parade", which is heard via the coast-to-coast National Broadcasting Company network, is shown with Guy Lombardo (left), whose orchestra is featured on "Your Hit Parade". and Andre Barauch, who announces the popular radio show. Following a highly successful run at the Paramount Theater on Broadway, Sarah has taken to the road for engagements in Providence, Boston, Baltimore and Syracuse.

Gladys Knight Seeks Third First-Place Radio Victory

ATLANTA, Georgia —(SNS)—

Seven-year-old Gladys Knight, who has been astounding radio and TV National network audiences with her miraculous voice, appeared Thursday night on Old Gold's Original Amateur Show to try for her third first-place win.

Gladys won first place on TV on her first try and second place on her second try. On radio she has won two successive first places

Thursday nite her rendition "Too Young" she stated that if she won the third time she would feel like Alice in Wonderland.

Hundreds of Atlantans, including school fans are mailing cards today. Admiring fans at John Hope School have mailed five hundred and seventeen cards with their votes, and hundreds of others will be mailed today addresse to: Radio City, Box 191, New York City.

If Gladys wins first place again on her third radio appearance of last night she will sing at Madison Square Garden on June 12 at which time big-name Hollywood stars will be seen in person. The Garden Show will not be televised.

The advance sale of tickets for the show at Madison Square Garden has already exceeded that of last year with a few three and four dollar tickets on hand. The show is one of the largest benefit shows to be given annually in Manhattan. The address is: Radio City, Box



GLADYS KNIGHT

New Personnel Added At KXLW

In a move termed as, "a trend toward modern programming," KXLW, St. Louis, Missouri, this week added another western and another rhythm-and-blues D.J. to a staff already including hillbilly-jock Roy Queen and rhythm-and-bluesman Spider Burks. In naming Dwight Look Gordon and George "The G" Logan to new



GEORGE LOGAN

shows on KXLW, station management announced, "KXLW has always been primarily interested in giving its listeners exactly what they want. And after some five years of programming, we believe western and rhythm-and-blues music is the answer." With his radio listeners as "The G," the addition of Gordon and Logan, comes to the St. Louis County KXLW devotes a substantial portation for two shows daily, at tion of each broadcast day to this 11:00 a.m. and 7:00 p.m. "The G" type of programming. says, "I spin the three B's of George "The G" Logan comes music—not Beethoven, to KXLW from Station WKRO— and Bach—but Bop, Boogie an with many years as a disc-jockey Blues."

plus a wide experience as a social worker enhanced with a college diploma tucked under his belt, George Logan—known to

Opposite Karloff In Air's 'Outward Bound'

NEW YORK — Edward Hall, a junior at Howard university who hails from Boston, Mass., will appear in a co-starring role with Boris Karloff on CBS radio's version of "Outward Bound," Sunday June 1, 8:30 P.M.

Hall will play one of the passengers on board a ship where Boris Karloff discovers a murder. The Howard University student received all travel expenses, $250 in cash. membership in the American Federation of Radio Artists, and a chance to shoot at the competition's $2,000 Grand Finals Prize to be held Sunday, June 15.

In addition to his dramatic work with Howard university, Hall has appeared in Boston with the Actors Theatre and at Nantasket Beach, Mass. The student has also been cited by critics for his dancing talent in the Paul Green production, "Faith of Our Fathers" in Washington, D.C.

Howard Student To Star On Philip Morris 'House'



EDWARD HALL

WASHINGTON

Edward Hall, of 41 Ottawa St., Roxbury, Boston, Mass., a student at Howard University, makes his professional radio debut Sunday, June 1, over CBS at 8:30 p.m., EDST.

He will be the student star presented by the Philip Morris Intercollegiate Acting Competition on the "Philip Morris Playhouse on Broadway" broadcast.

15th Student Representative

Hall is the fifteenth student to appear in the "Playhouse's" exciting acting competition inaugurated last fall with the approval of ANTA.

For his appearance, in a vehicle yet to be announced, Hall will receive all travel expenses paid, $250 in cash, membership in the American Federation of Radio Artists, and a chance to shoot at the competition's $2,000 grand finals prize, Sunday, June 15.

Also A Star Athlete

Hall, 22, is the son of Mr. and Mrs. Egbert Hall, of Roxbury. He is a graduate of Roxbury Memorial High where he won a track and field competition letter and a Delta Sigma Theta scholarship of $100 in 1948.

During the same year, he was an alternate speaker in the Knights of Columbus Oratory Contest, Boston, and president of the Junior Achievement Radio Teen-Age program in the Hub.

Veteran Howard Player

At Howard, he has appeared in seven major productions with the Howard Players. In Boston, he worked with the Actors Theatre both in Boston and its summer playhouse, once located at Nantasket Beach, Mass.

He won praise as a dancer with the Howard dance group and in the Paul Green production, "Faith of Our Fathers," in Washington. He also appeared on the Jerry Strong TV show in the capital.

Awarded Scholarship

The aspiring young actor has been awarded a scholarship to work and study at Lincoln University in Lincoln, Mo., for 1952. Two years ago he was awarded a scholarship to work with the Howard summer theatre.

He was chosen to represent his school on the Philip Morris program after several auditions were conducted for student actors at Howard.

A Dream Comes True

Howard U. Actor In Playhouse Role

Young Bostonian Gets Break On Philip Morris Air Show

NEW YORK—A dream comes true for Edward Hall of Boston, Mass., a student at Howard University, Washington, D. C., when he makes his professional radio network debut Sunday, June 1, over the CBS radio network at 8:30 P. M., E.D.S.T. He will be the student star presented by the Philip Morris intercollegiate acting competition on the "Philip Morris Playhouse on Broadway" broadcast.

Hall is the fifteenth student to appear in the "Playhouse's" exciting acting competition.

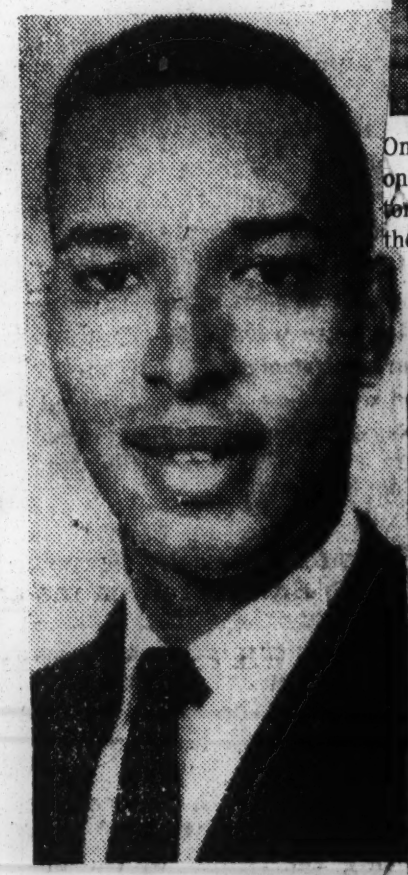
For his appearance on "Playhouse" in a vehicle yet to be announced, Hall will receive all travel expenses paid, $250 in cash, membership in the American Federation of Radio Artists, and a chance to shoot at the competition's $2,000 grand finals prize Sunday, June 15.

Hall, 22, a native of the Roxbury section of Boston, is the son of Mr. and Mrs. Egbert Hall. He is a graduate of Roxbury Memorial High

At Howard University he has appeared in seven major productions with the Howard Players. In Boston he worked with the Actors Theatre both in Boston and its summer playhouse, once located at Nantasket Beach, Mass.

He was chosen to represent his school on the Philip Morris program after several auditions were conducted for student actors at Howard.

Several students who have participated in the Philip Morris Intercollegiate Acting Competition have won auditions for roles in radio, TV, stage and screen.

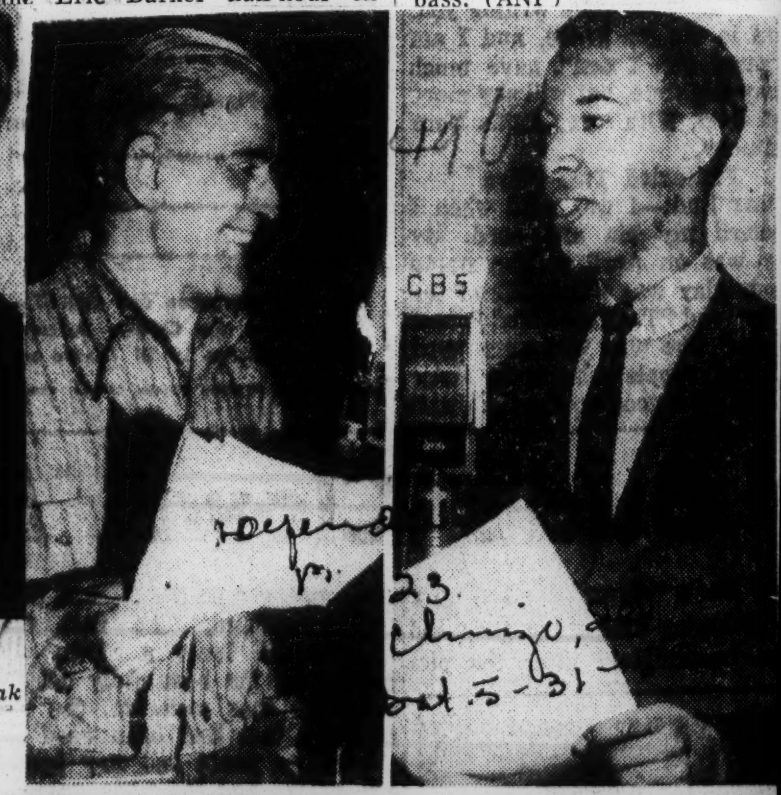


EDWARD HALL
... gets radio break

A Hot Number In England



One of London's hottest groups on television is the Ray Ellington interracial quartet, stars of the Eric Barker half-hour on BBC television service. (left to right) Laurence Deniz, electric guitar; Dick Katz, piano, Ellington, drums, and Len Harrison bass. (ANP)



EDWARD HALL, Howard university student isn't the least bit afraid of Boris Karloff, left, with whom he shares the starring role in CBS radio's Philip Morris Playhouse, Sunday, June 1. Title of play is "Outward Bound," a murder mystery.

49b 1952

Encore On Bergen Show

Afro-American P.6 Balto Ed. 5-



The Mills Brothers made a repeat appearance on the Edgar Bergen-Charlie McCarthy's CBS radio show on Sunday night, singing several of their favorite arrangements, among them, "Basin Street" and "You Always Hurt the One You Love."

On Way To Her TV Debut



Afro-American P.6 Baltimore Ed. 5-31-52

Pretty Bixie Crawford, velvet-voiced contralto, former Los Angeles schoolmarm, who has appeared with such big name bands as Count Basie, Louis Jordan and Jimmy Lunceford, is headed for big time recording and a TV offer.

Father Saved Famed Group From Folding

Afro-American P. 6 Baltimore 5-31-52

BALTIMORE

One of the greatest and most popular acts in the realm of show business is The Mills Brothers, currently, heading the cast of the "Caravan of Stars" now touring the country.

The "Four Boys and a Guitar," who hail from Ohio, reached the heights of success in an astonishingly short time after they became sensationally successful throughout this country, and they were at the peak of their popularity here when they accepted an offer to tour Europe.

Established As Stars

This tour which covered both England and the Continent established them as international stars. Their second overseas tour was less fortunate.

Extended contracts throughout Europe resulted in a tremendous success, but the length of their stay almost extinguished their stars in this country.

However, their first engagement back in the U.S., at the Florentine Gardens in Hollywood, was an overwhelming triumph, and Decca Records immediately signed them to record a group of "pop" standards.

"Paper Doll" A Hit

One of these records was the fabulous "Paper Doll," which sold 1,750,000 records, and the Mills Brothers have been the top male quartet in the nation every since.

Tragedy, however, marred this second great success at its outset. While, in England, John, the oldest of the four brothers, was stricken with pleurisy, and died soon after their return to this country.

The remaining three brothers were planning to break up the act, but in the best "show must go on" traditon, the boys' father, John Sr., replaced his son, and has been with the boys during the greatest triumphs of their career.

Set Paramount Record

They have appeared in every major vaudeville theatre and nightclub in the United States, with a record of 15 starring appearances at the famous Paramount Theatre in New York. They have their own radio show and are always in demand as guest stars. They made a return guest appearance at the Edgar Bergen radio show (CBS), Sunday night.

Veterans of five feature motion pictures and countless featurettes, they were among the first to do a live television show. Unequalled on records for male quartet singing, they were responsible for the sale of 5,000,000 Decca records.



NEWCOMER—to local airlanes is Bass Harris, brother of the talented A. C. Harris-Bilbrew, who commences a new one-hour show, "Bass Harris at Home" tonight at 8 p.m. over station KMPC. Harris has had shows over Seattle and Portland stations, was on the Keith and Pantages circuits, and is a night club veteran.

His KMPC show will intersperse his own songs, with poems, monologues, and humorous philosophy, will feature selected recordings and guest stars.

Artists Attacked During Lincoln Radio Program

LINCOLN UNIVERSITY, Pa. — Negro artists who exhibit their talents where other members of their race are segregated or bared were strongly denounced, Saturday afternoon, on the "Lincoln University on the Air" program over WIP.

A majority of the radio panel held that public boycott of the artist—such as that threatened in the South against Marian Anderson and Duke Ellington—was the most practical and forceful method of ending the practice.

Participating in the roundtable discussion on "Racial and Religious Sanctions" were two members of Lincoln's alumni, Rev. William P. Stevenson and Frank Betz; and James Warden, a student at the University.

Rev. Stevenson, pastor of Ruffin Nichols Memorial AME Church, declared that "segregation is the greatest single aid to race prejudice" and added that he wholeheartedly endorsed boycotting of Negro entertainers who perform under undemocratic conditions.

While agreeing that steps should be taken to thwart "programs sponsored under biased circumstances," Betz, member of the State Department of Public Assistance Staff, objected to boycotts directed solely against the performer. He insisted that the proper approach would be to work through the management agents or unions where he fel

lasting results could be obtained.

Terming artists who perform before segregated audiences "traitors to their race," Warden, a member of Lincoln's debating team, said he was a strong advocate of the boycott. He asserted that "the Negro talents are meant for elevation of our people, but we achieve the opposite when these talents are used where racial segregation exists."

Herbert R. Cain, Jr., Philadelphia attorney and Sayre P. Schatz, Lincoln faculty member, will be members of the panel on Saturday at 5:30 p. m. when the topic will be: "Are We Being Over-taxed?"

Richmond Student Singers Win Cash On Quiz Show



Two Richmond, Va. members of the Virginia Union Univeristy Choir were contestants last week (March 12) on the radio quiz show "Break the Bank." They won $100.

Joe Graham (left) 17, of 1400 Decatur St., and William Goodwin, of 2701 Griffin avenue, director of the choral group, were chosen from the studio audience for a category called "How Many?"

They dropped out of contention for the top award when they failed to name the Broadway musical show that featured "Body and Soul" and "Something to Remember You By." (Three's a Crowd"). Emcee Bud Collyer is right.

Theatre, TV hiring only 'token' Negroes, says O'Neal

NEW YORK — Actor's Equity magazine has released a hard-hitting survey by Frederick O'Neal, of "Anna Lucasta" and "Pinky" fame, which discloses that Broadway is often given a good deal of undeserved credit for employment of Negroes in productions.

The work of a committee, including O'Neal, Cornelia Otis Skinner, Langston Hughes and Sidney Kingsley, the report discloses that only 13 Negroes have been employed among 682 actors in 49 plays which reached Broadway in the period from March 15, 1951 to March 15, 1952.

Of the 13 Negro performers, only three were in supporting roles. Only two are now working: these in "The Strike."

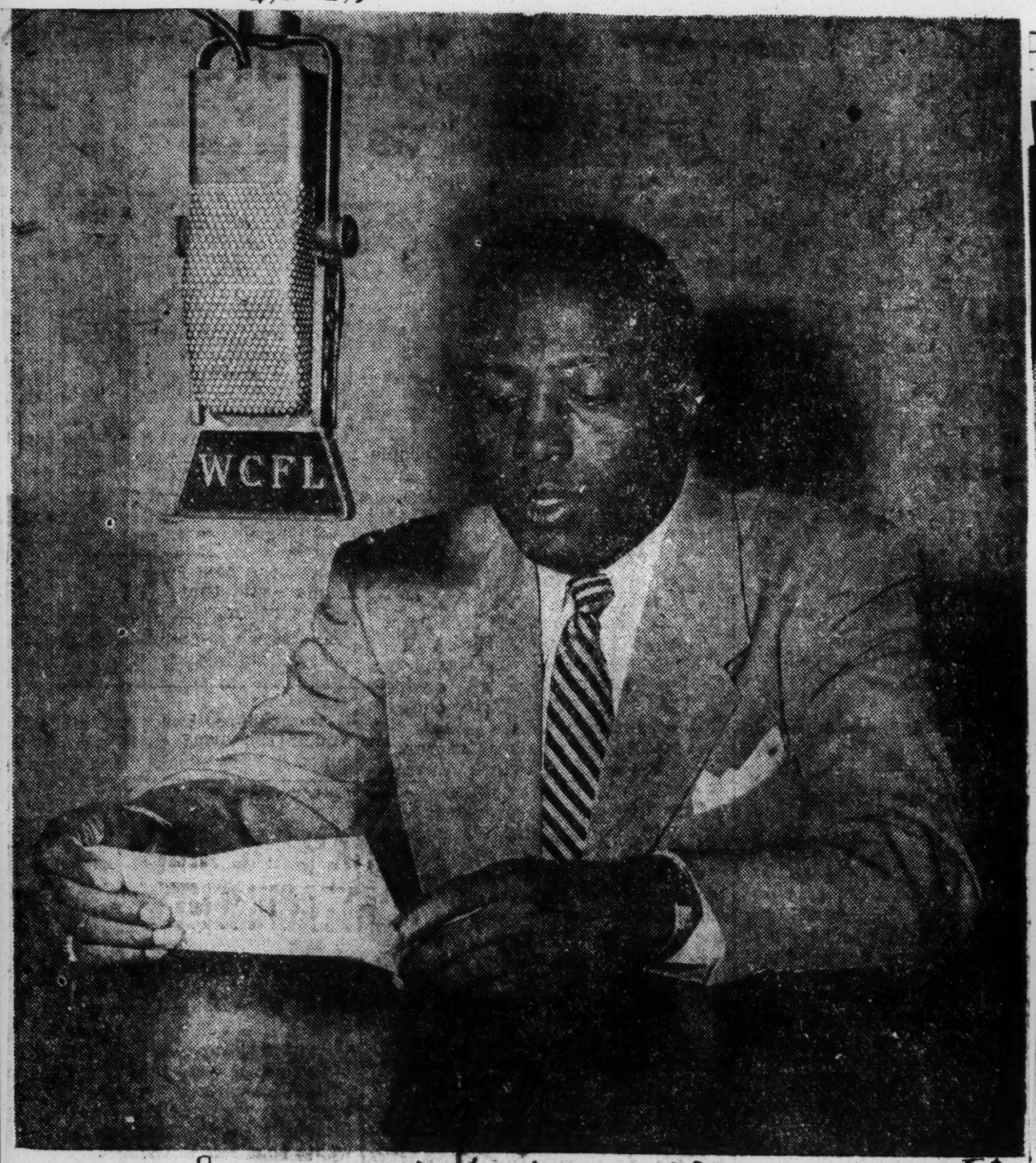
As of Mar. 15, 1952, there were no Negro directors, stage managers, authors, composers, choreographers, musical directors, publicity men, advance agents, casting agents, stage hands, ticket agents, or company managers.

There are also no Negro producers, only one Negro theatrical attorney, one scenic designer, and one Negro in concert management.

The television picture is even worse, said O'Neal.

"There are approximately 662 hours of telecasting during a given week. If we allow 10 performers to each hour of telecasting (and the figures would be higher) we get a total of 6,620 performers being used, of which approximately 31 are Negroes. These figures include programs of which the 'Amos 'N Andy' as well as 'Beulah' show are a part."

49b 1952



Used P.4 Birmingham, Ala. News 3-7-52

News-Press Photo Service

ANOTHER 'FIRST' IN RADIO—Veteran Newscaster Charles M. Campbell recently became the first Negro to qualify for membership in the National Association of Radio News Directors and the Chicago Broadcasters Association. Campbell, with a B. A. from North Carolina College, an M. A. in education from Howard University, an M. A. in sociology from Columbia University and a former sociology pro at Bethune-Cookman College, was also elected to the Board of Directors of the Chicago News Broadcasters Association. He does a news commentary five days a week over two Chicago networks, "News From Around The World" on Station WCFL and "Charles Campbell's Confidential Report" over WGES

Platter Spinner Greets Maker



49b

Chgo. P. 23 Thu: 3-16-
St Louis, Mo

DISC-JOCKEY DAVE DIXON, right, of station KSTL, was on hand last Sunday to greet two top record makers on the national scene. From left to right are Frankie Laine, Patti Page and Dixon. Both Miss Paige and Laine were in the city as a part of the Regal Sports' promotion of the "Biggest Show of '52."

Little Gladys Knight Takes Spotlight In TV Appearances

BY GEORGE COLEMAN

Gladys Maria Knight, Atlanta's most recent TV starlet, hails from a family of musically talented people who are fairly bursting with pride of the seven year old girl who has made two nation-wide television appearances.

And the youthful contralto made her way still closer to the thrilled hearts of America Tuesday night after she sang "Mighty Lak' A Rose" on the Original Amateur, by saying softly, "I'd just like to say to my mother that I've done my best."

EDITOR'S NOTE — Gladys Knight will sing on the Original Amateur Hour tonight at 9 p. m. over Radio Station WGST. Miss Knight won the first contest a week ago by singing "Too Young."

Her second entry, made this Tuesday, is now awaiting national judgment. If a contestant wins three weeks in a row he gets a chance at the Grand Final in Madison Square Garden, New oYrk, on June 12.

Viewers living outside New York may still vote by sending a postal card to: Box 191, Radio City Station, New York, New York.

Little Gladys has done well. Happily awaiting her return to her home at 538 Chestnut Street, N. W., Mrs. Sallie Knight, her grandmother said, "I'm telling everyone to vote for Gladys."

Her father, Merald Knight, a Post Office employee, is busily repainting the interior of the house for the little girl to return to.

MUSICAL FAMILY

Nearly everyone in the family has some musical talent. Gladys' mother, Mrs. Elizabeth Knight, is a former soloist with the popular "Chariot Wheels." Mr. Knight sings bass at Mount Moriah Baptist Church, where the entire family are members.

The Knights have four children The oldest, Brenda Joyce, age 11, is a pianist in her own right. Merald, Jr., age nine, is a soloist with the well known Boy's Choir, which was trained by Mrs. Ruth Hodges and Miss Mabel Hall. He was acclaimed for his rendition of Schubert's "Ave Maria" with the group at Gammon on March 23 of this year. The youngest child, Davis, who is only four years old, has not yet begun his musical career.

TEACHER HELPED

Gladys is a third grade student at Mrs. Rosa Hall Hanley's Private School, located at 551 Irene Street, N. E. Mrs. Hanley said Gladys entered her school when she was three and one half years old.

"I started teaching her nursery rhymes in song, along with other pupils," Mrs. Hanley related Wednesday. The instructor added she soon discovered Gladys had a good voice and a receptive mind and could "learn a song in a day or two." Mrs. Hanley taught her the song, "Mighty Lak' Rose" which she sang on TV Tuesday night.

THE START

Here is how Glady's success story began. Mrs. Knight wrote letters to Ted Mack and Arthur Godfrey concerning her daughter's ability. Both invited her to bring



GLADYS MARIA KNIGHT

Gladys to New York. Mack auditioned Gladys on April 14, and scheduled her to appear for the first time on Tuesday, April 24 at 9 p. m. She won her first contest.

Mrs. Sally Knight said she first remembered Gladys singing "The Lord Is My Shepherd." Mrs. Knight said Gladys sang with a religious group first and later sang with her church. Gaining local recognition, she later appeared on Radio Stations WEAS and WERD.

Besides her TV solos, Gladys was guest soloist last Friday at the Commodore Hotel in New York, where Ted Mack escorted her.

During their stay in New York, Gladys and her mother are visiting Bishop and Mrs. E. D. Crockett in Brooklyn.

Tan GIs Drill On NBC-TV Show

NEW YORK — The appearance of a team of colored soldiers in an impressive drill routine, was a highlight of last week's "Your Hit Parade," telecast over NBC.

"Hit Parade" was one of several NBC radio and television programs which observed Armed Forces Day, in theme and spirit.

The soldiers represented the 802nd Special Regiment which is assigned to West Point to assist in the training of cadets at the U.S. Military Academy.

This was the second time a group of tan GIs made a guest appearance on the program to execute precision drills. One of the "lucky strike extras" played on the show in honor of the day was Sousa's "American Patrol March."

Howard Univ. Student To Star In Cigarette Show

NEW YORK — A dream comes true for Edward Hall of (41 Ottawa Street, Roxbury, Boston, Mass., a student at Howard University, Washington, D. C., when he makes his professional radio network debut Sunday, June 1, over the CBS radio network at 8:30 p. m., EDST. He will be the student star presented by the Philip Morris Intercollegiate Acting Competition on the "Philip Morris Playhouse on Broadway" broadcast.

Hall is the fifteenth student to appear in the "Playhouse's" exciting acting competition. It was inaugurated last fall with the approval of ANTA, and has brought outstanding college actors from all parts of the United States to the show in roles opposite leading stage, screen and radio players.

For his appearance on "Playhouse" in a vehicle yet to be announced, Hall will receive all travel expenses paid, $250 in cash, membership in the American Federation of Radio Artists, and a chance to shoot at the competition's $2,000 grand finals prize Sunday, June 15.

Hall, 22, a native of the Roxbury section of Boston, is the son of Mr. and Mrs. Egbert Hall of 41 Ottawa Street, Roxbury. He is a graduate of Roxbury Memorial High where he won a track and field competition letter and a Delta Sigma Theta scholarship of $100 in 1948. During the same year, he was an alternate speaker in the Knights of Columbus Oratory Contest, Boston, and president of the Junior Achievement Radio Teen-Age program in the Hub.

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The aspiring young actor has been awarded a scholarship to work and study at Lincoln University in Lincoln, Missouri for 1952. Two years ago he was awarded a scholarship to work with the Howard University summer theatre. He was chosen to represent his school on the Philip Morris program after several auditions were conducted for student actors at Howard.

Several students who have participated in the Philip Morris Intercollegiate Acting Competition have won auditions for roles in radio, TV, stage and screen. Robert Culp, University of Washington, Seattle, first cycle winner, was signed for a lead in a Broadway show. Stan Johnson, University of Southern California, as a direct result of appearing on "Playhouse" has a part in the forthcoming John Ford movie, "What Price Glory?"

Show 'Beulah' Passes New Milestone

NEW YORK — "Beulah," one of America's most beloved programs, will celebrate its 1,000th performance on CBS Radio on Monday, April 28.

Since the show's debut Nov. 24, 1947, "Beulah" has become one of radio's most lovable and laughable comedy characters.

The original cast, with the exception of two people still enact their roles. Lillian Randolph, versatile radio and screen actress, took over the title role last fall when Hattie McDaniel withdrew because of illness. Stuffy Singer has replaced Henry Blair as Donnie Henderson.

HUGH STUDEBAKER and Mary Jane Croft play Mr. and Mrs. Henderson, Beulah's devoted employers. Ernest Whitman is Beulah's boy friend, Bill. Ruby Dandridge plays Oriole.

Tom McKnight, the original producer-director, is still at the helm. Marvin Miller continues as announcer and Gordon Kibbee as organist.

49b 1952



RINEY BRYSON, Peoria's first and only Negro disc jockey, was honored at a banquet given by sponsors of his WIRL radio show Standing (left to right) James Peeples, Peoria Emergency Cleaners; Dodd Boyer, WIRL executive; Bris Collins, Say When cafe; George Green, Blue Shadow Inn; Laverne Jackson; Louis Owens, program manager and operator of Owens Cleaners, Riney Bryson, disc jockey; Clifford Hazelwood, Bronze Record Shop; Joe Faulkner, WIRL executive; Tinsley Pate, and Lloyd Harvey, WIRL. Seated: Mrs. Mary Stover, Stover's Convalescent Home; Mrs. Flozell Lowe, Flo's Chicken House; Mrs. Riney Bryson, Mrs. Louis Owens and Mrs. George Green.

appearing along with Howard and Shelton, comedy team; Bambi Lynn and Rod. Alexander, and others.

Bates brought his dancing magic to the footlights of the Texaco Star Theatre which features Milton Berle. "Peg Leg," who lost one of his limbs in a childhood accident, has appeared on the Berle show before and each time has drawn tremendous ovations from audiences for his almost unbelievable dancing ability.

Several tan entertainers were among those who joined Milton Berle in his fourth annual telethon for the Damon Runyon Memorial Fund on the NBC-TV network Billy Eckstine and Pearl Bailey assisted in taking telephone pledges and entertained televiewers with songs.



EARTHA KITT, currently featured in the Broadway-er "New Faces" is winning additional laurels with her radio and TV appearances. And as one may well observe, Eartha is rawther easy on the eyes.

Closeup On Important Subject

Bias In TV Banned? At Least Book Says So With Wink Here And There

NEW YORK—(ANP)—At the Television Authority convention held recently, a resolution was passed calling for a clause in the constitution forbidding discrimination in employment. This perhaps became the anti-climax to one of the greatest problems that has faced the Negro actor since the beginning of the old time Minstrel shows—and Ira Aldridge.

In a time when the Negro was enslaved, it became necessary to justify this inhumanity to a race of people and base the consciences of those who engaged in the practice. Thus, the historian, the writer, the dramatist and even the poet, engaged in stories setting forth that Negroes were subhuman and barbarous.

They were taught the religion of those who enslaved them and gave forth a wealth of music and poetry which has enriched the culture of America, and the world. Today, we call them spirituals.

Then came the campfires, invented songs and dances and the black-faced entertainer as Minstrelsy began to become the theatre-fare of America. There was the end man and all the entourage, but he was a white man painted black who gave his version of the Negro race in such a manner that transformed a sober white audience into rollicking, laughing one.

The Negro as portrayed, engaged in crap-shooting, razor toting, watermelon eating, chicken stealing, and hence, the origin of "stereotyping."

Subsequently the Negro himself, in an attempt to make a living in this field, went onto the stage as a genuine minstrel and competed with the white actor in blackface.

All up and down Broadway during the twenties, all parts calling for Negroes in a play, were played by white actors in blackface.

It was in the '20's' with birth of musicals like "Lula Belle," "Shuffle Along," "Showboat", and 'Blackbirds," that the Negro artist established himself as a stylist. For instance, the great talents of Bert Williams are even today exploited and have been so by such performers as Al Jolson, Eddie Cantor and Phil Harris. Harris performs the thing today that Bert Williams created in his desperate attempt to bring the Negro in these shows above the level that had been previously prescribed.

There was Ira Aldridge, who was stoned when he attempted to do Shakespearean roles. He went to England and was heralded as the greatest Othello that had ever been seen.

It was Duke Ellington and performers such as Ethel Waters who helped popularize radio which has grown into a great advertising medium It has been only in the past half century that the Negro, now, has begun to become recognized in all phases of endeavor in entertainment. Still, he has to be found in the control rooms, in advertising, used on commercials that does not require speaking in a dialect and "Aunt Jemima" roles.

Tan Stars In TV Spotlight

NEW YORK — Spotlighted as guests on some of the NBC's major network TV shows recently were Louis (Satchmo) Armstrong, "Peg Leg" Bates and the Billy Williams Quartet.

"Satchmo" was guest of comic Jack Carson on the Royal Showcase. The world famous trumpeteer played and sang "Jeannine" and "Indian Love Call."

The Williams quartet, featured every Saturday night on the now vacationing "Show of Shows," visited the Kate Smith Evening Hour,



JOE LOUIS, seated, (as if you didn't know) turned disc jockey while in Detroit recently and a photographer happened along just in time to catch the former title holder pinchhitting for WJR's Bill Lane.

Engineer Joins Radio Station In California

SAN FRANCISCO, Calif. — An expert engineer, Buck P. Campbell, has been added to the staff of the National Broadcasting Company's San Francisco radio outlet, station KNBC. This marks the second appointment of a Negro to a technical position with the station within a few weeks.

Campbell joins Wallace G. Ray, who was recently hired as vacation relief staff announcer at KNBC. Ray's appointment set something of a precedent in the San Francisco Bay area, in that KNBC was the first radio station there to hire a Negro in such a capacity.

Campbell, prior to his KNBC appointment, served as chief engineer with Sausalito FM Station KDFC. He assumed his post with KDFC in 1948 after helping to construct that station's facilities.

A LICENSED broadcasting engineer since 1944, Campbell entered the broadcasting industry in 1925 with station KFBY, Spokane, Washington. Prior to that time he earned his livelihood as a professional musician, at one time touring Europe and Asia for five years with his own band.

His radio career includes work in the Western United States and Hawaii as an engineer, musician and music librarian. Campbell has also had experience in voice work and programing.

In addition to music, Campbell's hobbies also extend to photography and "nam" radio. His ham call letters are W6VXE.

Rule Against Bias In TV Brings Out Age-Old Question Of American Negro In Acting

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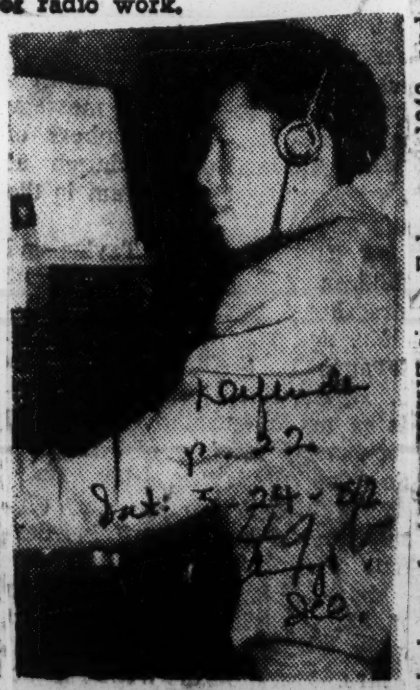
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AIR ANNOUNCER — Charles "Bugs" Scruggs of Chattanooga, Tenn., a frashman at Tennessee A and I university, is now chief announcer for Station WSOK, Negro radio station in Nashville. Scruggs, only 19, plans to make career of radio work.



LONNIE ROCHON, popular disc jockey of station KNUZ, since February, 1948, and was Houston, Texas, shown "doing one of the first disc jockeys in his stuff." Like "Old Man this area. River" he keeps rolling on. The Texas Southern university senior has been in charge of "The Bee Hive" program

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Arthur Godfrey's Friends, The Mariner's Quartet



Pictured above are members of the Mariner's Quartet, fixtures on the Radio-TV show, Arthur Godfrey and friends, who were the principal target of Herman Talmadge, Georgia governor, in a recent tirade against race mixing on television.

The members of the interracial group, who will appear in concert in New York on Feb. 24, are: left to right, James Lewis, Thomas Lockard, Nathaniel Dickerson and Martin Karl.

Popular Tan D.J. Begins Show On WJR

DETROIT, Mich. — Bill Lane, popular Michigan radio personality, began a weekly disc show on WJR, Detroit, Feb. 16.

The show titled "Swinging Down the Lane" will be broadcast each Saturday, 3:30-4:30 p.m.

Former Newsman

During the past year Lane gained valuable experience in the radio field by writing scripts for WXYZ and by conducting disc shows on WJBK, Detroit, and WMRP, Flint. Before entering radio, Lane was a newspaper reporter and magazine writer.

Bill's complete name is William Clay Lane. He is 30 years old, married, and has a daughter, Carol Evelyn Lane, 14 months old.

Mrs. Lane is an artist who studied three years on a scholarship at Toronto University. She is completing her studies this year at Cranbrook Academy in Bloomfield Hills, Michigan, where she is the first woman, other than white, to study painting.

The Lanes reside at 93 Kenilworth Ave., Detroit.

NEW VOICE ON KNBC



Wallace "Wally" Ray is featured five nights a week over the San Francisco NBC outlet. The personable Ray presides over KNBC's all night broadcast period. Wally can be heard Monday through Friday nights over KNBC, spinning classical and semi-classical records from one AM until six.



THE HAUNTING harmonies of the Billy Williams Quartet are featured on NBC-TV's "Your Show of Shows," now in its third year on the network. Left to right are baritone, Claud Riddick, Jr., Williams, (standing), bass Eugene Dixon and tenor John Bell.



HERALDING THE NEW YEAR—Ethel Waters (seated) portrayed Leah Young, courageous Georgia mother who overcame all obstacles to provide her 14 children with an education, in "Sixteen Sticks In a Bundle" on NBC-Radio's "Cavalcade of America" Tuesday. Lester Hairston (left), whose choir was heard on the show, played the husband, John P. Young, in the true story adapted from the Farm Journal. With them are members of the choir and the cast.

Grand Beginning For First Lady Of Stage

NBC's "Calvacade of America" presented Ethel Waters in "Sixteen Sticks in a Bundle," the moving Richard Davis story about a family, which provides one answer to Communist charges of racial prejudice in America. 'Twas first day of the year and Ethel stole her first program. She'll certainly be be back with more.

Big time performing is nothing new to Ethel Waters which will explain why she appeared so at home in the role of "Leah Jones." Not since her great performance as "Hagar" in "Mamba's Daughters," has Miss Waters been heard in such a sterling performance. Those who missed the program missed a great treat. There is but one Ethel Waters and as the producers must have realized in casting her for the part, there can be but one "Leah Jones."

Based on an article from the Farm Journal, the dramatization depicts the struggle of a Negro mother to provide her fourteen children with an education no matter what sacrifices she must make. The story is that of John P. and Leah Young, a Georgia couple who lost all their worldly possessions and yet managed to provide each of their children with an education by working together and having an unmovable faith in God's help.

As "Leah Jones," Miss Waters explains to her husband after they lose their home and savings, "One stick can be broken . . . even two sticks, but who ever heard of breaking a bundle of sticks? That's what we are—you, the children and me—sixteen sticks in a bundle. Together, nothing can break us."

At the end of the program, Leah, narrating the story, says, "Our children, all fourteen, attended grade school, high school, most of them college . . . and their father's father was a slave."

Etta Moten Discusses Bias In TV

CHICAGO (ANP)—Miss Etta Moten (in private life Mrs. Claude A. Barnett), noted actress-singer, last week was one of three mothers participating in a radio-television panel on what mothers can do to help fight prejudice.

They were featured on Tommy Bartlett's "Hi Ladies" program through television station WBKK and radio station WGN. The program was given in connection with National Family Week, May 4-11. It featured a Protestant, a Catholic and a Jewish mother.

Mrs. Barnett was the Protestant mother; Mrs. Augustine Bowe, the Catholic, and Mrs. Monroe Phelzer, the Jewish. All three are members of the women's board of the Greater Chicago division of the National Conference of Christians and Jews.

The panel concluded that brotherhood starts at home, and that children have to be taught prejudice. Mrs. Barnett warned that some oversensitive parents embitter their children. All agreed that parents may act best by encouraging brotherhood thru the home.

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Adelaide Hall Stars On British Radio

Weekly Dat. 2-16-52 P. 13



Actress Adelaide Hall recently scored a hit on the British radio with her versatile acting. Her big hit was a performance as the young sorceress in the radio adaptation of Evelyn Waugh's historical novel, "Helena." In the above picture, Miss Hall is in the center during a rehearsal for "Helena." From left to right are Norman Shelley, who played several parts, Miss Hall, and Anthony Hopkins, who composed music for the program.—(ANP.)

Jackie Robinson Gets Top Radio-TV Job With NBC

Weekly P. 13 Dat. 2-16-52

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By Gladys P. Graham

New York (ANP).—A position unique in the history of radio-television operations marking a new trend in community service has been accorded the racial and athletic pioneer trail-blazer, the Georgia-born Jackie Robinson.

Behind closed doors in an overflowing press conference last week, the National Broadcasting Company announced the appointment of Robinson, star second baseman of the Brooklyn Dodgers, to a new executive post with its two key New York outlets.

Robinson has signed a two-year contract to serve radio station WNBC and TV station WNBT as director of community activities under General Manager Ted Cott of the stations.

As director of community activities, Robinson will perform on the air and TV, and will supervise the stations' over-all programming for youth, with particular emphasis on the development of children's interests in sports.

In line with this plan, the Dodger star will be available for speaking engagements for community organizations, especially those concerned with the growth and welfare of children such as parent-teacher groups. Robinson also will play an important role in WNBC's increased merchandising operations, and will hold any special meetings he deems necessary in the food and drug field.

The two stations to which Robinson has been assigned are NBC's home base.

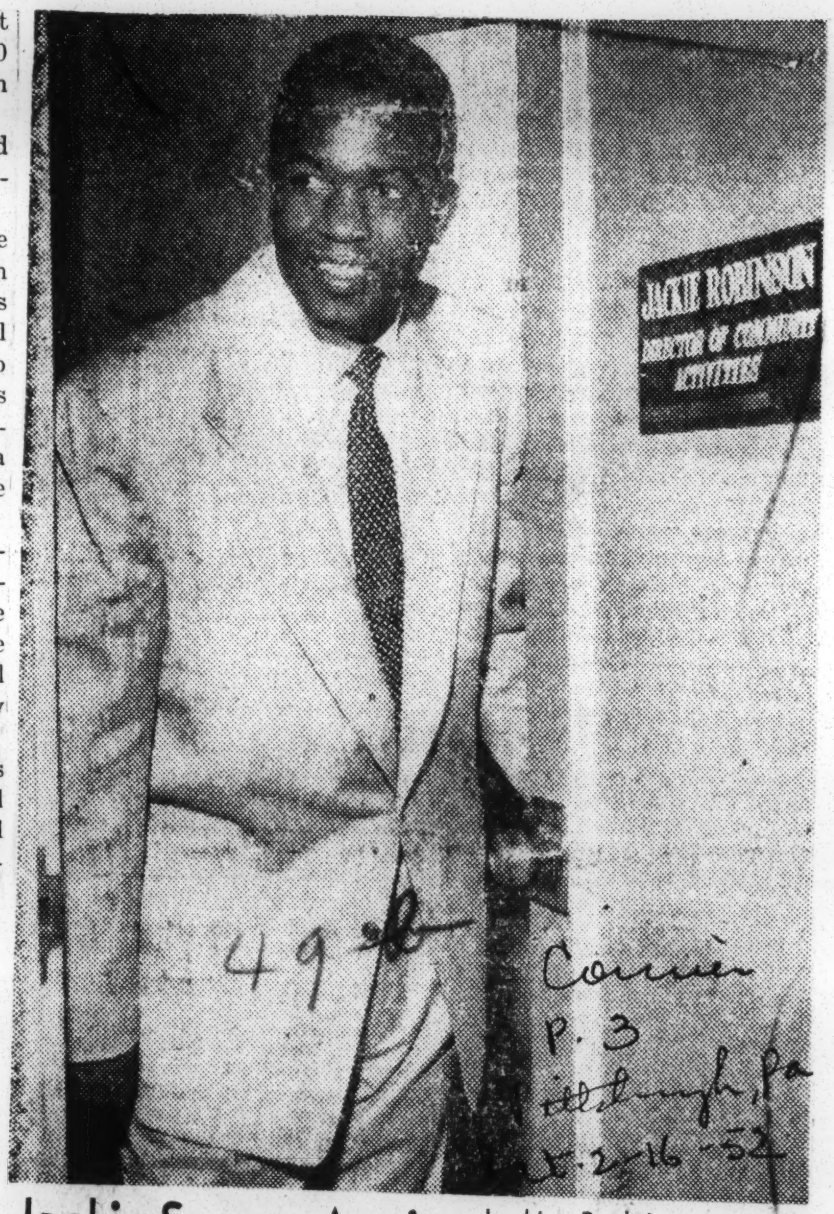
Cott told newsmen that the Negro athlete will be an important link with the more than 1,000,000 colored Americans in metropolitan New York as well as elsewhere.

Special emphasis will be placed on Robinson's appeal to youngsters and sports fans.

In his manifold capacity Jackie will spearhead an attack through radio and television on problems of juvenile delinquency. He will work on projects relating youth to its role of citizenship. Thus in his executive role Robinson will be afforded opportunity to serve as a program planner and an active communications agent.

Jackie's new job will not interfere with his baseball career. During the off season he will devote full time to the post, and while the ball playing season is on he will give about a couple of hours a day to it.

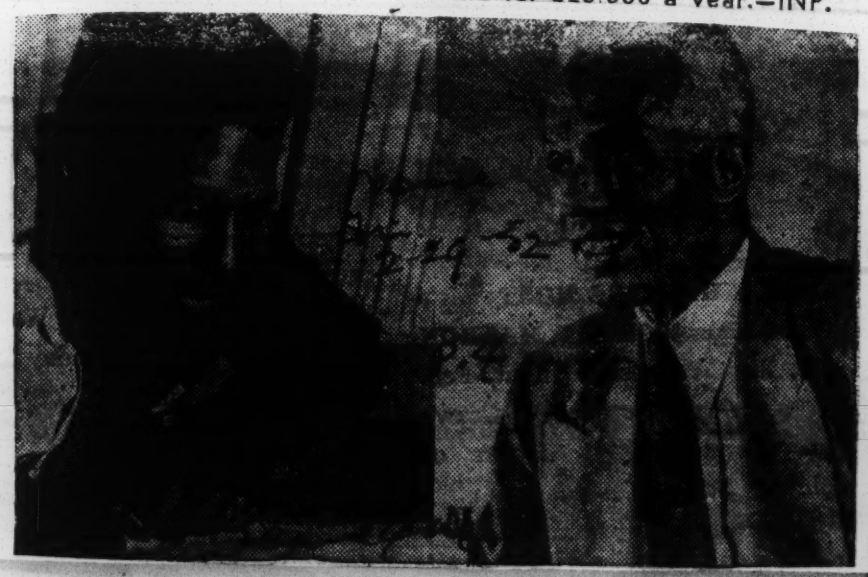
Although he did not reveal his exact salary, Jackie said he signed for "more than half my baseball pay" which means at least $20,000 plus.



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Courier P. 3 Pittsburgh, Pa. D. 2-16-52

Jackie Scores Again—Jackie Robinson, ace second-sacker of the Brooklyn Dodgers, has scored again, this time with lush administrative radio position with NBC network stations, WNBC and WMBT-TV, in New York City, with a two-year contract calling for $20,000 a year.—INP.



Dat. 2-24-52

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P. J. Sidney (left) and Emory S. Richardson, have both won Widespread acclaim for appearances in plays shown on NBC Television. Sidney's most recent portrayal was the historical role of Cato in "The Plot To Kidnap General Washington." Richardson, who lately interpreted Abraham Lincoln, was praised by the public as being "one of the most impressive and realistic actors ever to appear on television."

3 TV Shows Commended By Television Authority

NEW YORK — Three television programs on the National Broadcasting Company network have been commended by Television Authority, the American Federation of Labor union representing performers in television.

They are "The Somerset Maugham Television Theatre," presented on Monday evenings; "The Texaco Star Theatre," which features comedian Milton Berle, and the Eddie Cantor show, telecast from Hollywood.

The shows were cited for "the way in which they have integrated all artists into their probrams."

No Racial Identification

The Somerset Maugham show which has been referred to as one of the most adult presentations on television, offers some of the noted author's most provocative stories.

On occasions when tan thespians have been cast in the TV adaptations of the English writer's short stories and novels, no racial identification was associated with the roles they portrayed.

These top entertainers have appeared with increasing frequency on the Milton Berle show in recent months.

Louis Jordan Presented

Popular blues and rhythm artists such as Louis Jordan and his aggregation, The Mills Brothers, trumpet star Louis Armstrong, and Larry Steele and his Smart Affairs Review are among the recent visitors to "Mr. Television's" program.

Eddie Cantor, long known for his efforts in behalf of better racial understanding, has also played to prominent colored entertainers on his program. Cantor alternates with other comedians as featured stars on the Colgate Comedy Hour on NBC.

The Baton, a Joseph V. Baker trade publication of Philadelphia, recently pointed out after a survey that "the year 1951 was marked by an increased number of entertainers and actors appearing on NBC-TV variety shows and in some of the network's top dramatic presentations."

NBC-TV Producers Awarded

In this regard, both the network and Herbert Bayard Swope Jr., producer of an NBC television mystery program, were awarded Certificates of Merit by Delta Sigma Theta Sorority, outstanding women's organization, during a special program sponsored by the Greek letter group in the NBC studios at New York City.

Entertainers, including Josephine Baker, Duke Ellington, Lena Horne, Pearl Bailey, The Four Knights, and several other equally prominent song and dance stylists, made guest appearances on NBC-TV variety shows during the year.

The Billy Williams Quartet, popular vocal group, was featured regularly on "Show of Shows," another NBC network varity program.

Letters of Commendation

Letters of commendation were sent to the three shows on behalf of the 25,000 members of Television Authority by the Committee to Further Employment Opportunities for Colored Artists in TV.

The shows were cited on three counts: one, "for improving the quality of TV by the use of these performers in such a way as to reflect their role in everyday life;" two, "for demonstrating to the world that American democracy does work in action;" and three, "for your effort to please that segment of the TV audience which consists of a potential of 10 million colored persons.

RCA Victor Joins Unit

Eugene Francis, chairman of the Committee to Further Employment Opportunities for Colored Artists in TV, announced that the three shows were mentioned particularly for the way in which they carried out the industry policy, a statement of which was secured following a series of meetings between representatives of Television Authority and officials of four broadcasting networks.

Joining its sister unit RCA Victor in the sponsorhiip of regional roundtable meetings, NBC executives at New York, Chicago and Los Angeles acquainted members of the press and influential community leaders with the policy and operation of the network.

Marian Anderson On TV, Radio March 9,10

NEW YORK — Marian Anderson will be featured on NBC television and radio this weekend. Sunday, March 9, she will appear on "Meet The Masters", 5:30 p. m. CST, over television (NBC) and the following night, Monday, March 10, Miss Anderson will be heard on NBC radio 10:00 p. m. CST. She will sing on both programs.

Miss Anderson will appear in the specially filmed television program, called "The Marian Anderson Story."

The program will take viewers behind the scenes, showing Miss Anderson at home, working with her accompanist, Franz Rupp, backstage and in concert. The film also will depict her life and early struggle in Philadelphia before she won international recognition.

During the program Miss Anderson will sing "Begrussing" by Handel, "Oh, What a Beautiful City," "He's Got the Whole World in His Hands," "Crucifixion," "Deep River" and "Comin' Thru the Rye," all traditional melodies, and finally, Schubert's "Ave Maria."

CBS Video Ace Named For Art Post In East

NEW YORK--George Olden, 29-year-old Art Director for the Columbia Broadcasting System's Television Network, has just been elected to membership in the N. Y. Art Directors' Club.

The CBS director started in the art direction field at 16, with a small picture magazine. Graduating from Virginia State College, he was commissioned to design a series of petroleum conservation posters by the Secretary of the Interior.

During World War II he was appointed Graphic Designer for the O.S.S. In 1945 Mr. Olden was appointed to the same post in the International Secretariat of the U.N. at San Francisco.

NBC's Skelton Named Clown Of Year

NEW YORK, N. Y.— NBC-TV's ace funnyman, Red Skelton, who has on numerous occasions invited Negro guest artists to appear on his show, recently received the title "Clown of the Year" from Newsweek Magazine. In a recent issue of Newsweek, Skelton's program was described as "the TV show that hit Nielson's Top Ten with its first try last September and has stayed there ever since."

Recent guests on the Skelton show have been the Trenier Twins, famed dance variety team of Los Angeles. The twins, whose version of "Go, Go, Go," was a hit on the show were accompanied by a Negro Combo. The Delta Rhythm Boys were also recent guests on the half hour program.

"Skelton has brought his radio characters, Cauliflower McPugg, San Fernando Red, Dead Eye and Klem Kaddidlehopper, to video and thrown his mobile face and body into pantomimes, monologues and skits that 11,000,000 families saw last month. The 'Red Skelton Show' has turned its clowniug star into the comic hit of the current TV season," says Newsweek.

Reds teach women to take up arms, trial hears.

On The Subject Of People

Edward Jones, of the famed Chicago Jones Brothers, after beating conspiracy charges, says he will now return to Mexico City. Edward, **Theodore Roe** and **Clifford Davis** were acquitted on a directed verdict . . . **Judge Harold A. Stevens,** New York, has been elected to the board of the Catholic Youth Organization . . . **Dr. Charles L. Franklin** is the new chief statistician in the research division of the Democratic National Committee . . . **Harold L. Holiday** has been employed as an economist with the regional OPS at Kansas City, Mo . . . **Ella Fitzgerald** and husband, **Ray Brown** have patched things up . . . **Charlotte Hubbard,** daughter of Tuskegee's second president, **Dr. R. R. Moton,** has a fine radio spot in Washington. She conducts interviews with prominent people . . . Friends of **Dr. Louis T. Wright** are planning a dinner at New York's Hotel Statler to inaugurate the Louis T. Wright Library at Harlem Hospital.



Judge Stevens

Cleveland Browns pro football star, **Marion Motley** has slapped a $225,000 suit against a motor freight line in Louisville. Damages are asked for knee injuries sustained in a collision . . . The Silver Star medal for heroic action has been awarded posthumously to **Pfc. Bellinger Davis Jr.,** of White Plains, N.Y. His father received the award during a presentation ceremony at the White Plains State armory . . . **A. Maceo Walker** has succeeded his father, **Dr. J. E. Walker** as president of the Universal Life Insurance Co., Memphis . . . Prisoners at Central Prison, Raleigh, N.C., were entertained by **Lionel Hampton** and his orchestra Wednesday. **Warden Bob Allen** said it was the first time a big name band had played at the prison . . . The current Collier's magazine (Feb. 16) carries a picture of 10-year-old **Blanche Lawrence** on its cover. She's shown beneath the gigantic Newark, N.J. statute of Abraham Lincoln with her white schoolmate, **Jane Fletcher,** 11.



Mr. Davis Sr.

49b 1952

Gary Boy, 8, Wins Afro-American Top Video Prize

49

WASHINGTON

The nation's newest dancing sensation is Errol Smith, 8-year-old schoolboy from Gary, Ind., who won a Nash Rambler last Saturday on Paul Whiteman's TV Teen Club in Philadelphia.

He had previously — topped finalists in five successive Saturday night competitions of the TV Teen Club, after having won other contests in August and in November. Most of his competitors were white.

Father Died In War

Errol's August prize was a Kelvinator refrigerator and a $100 Savings Bond. In November he won a Kelvinator electric range.

The son of Mrs. Evelyn Smith of Gary, Errol was in Washington with his grandmother, last week, visiting his aunt, Mrs. Marie S. Colbert of 1354 Otis Pl. His father, Pvt. William Smith, died in World War II.

A friendly youngster, with a ready grin, he says he likes all kinds of dancing and wants to be a dancer some day. He demonstrated with a tap number and then displayed some of his original creative dancing as well.

His grandmother said that he had practically no instruction in dancing, but just seemed to have a natural talent for it. She recalled that she herself, as well as Errol's mother, also had an aptitude for dancing, although no member of the family has as yet made a profession out of it.

Likes Television, Boxing

Errol first danced in public at a church in Gary when he was six years old. His mother is now making inquiries about a good dancing school where he can begin to prepare himself for his career.

In Gary he attends St. Monica parochial school where he is in the third grade.



WEST COAST STRIDES—In Hollywood, NBC Producer Andrew C Love (center) discusses amusing message in dialogue of "The Trader' Wife" with Edith Whiteman (left) and Kay Stewart, two of the 1 members of the predominantly Negro cast in the play's recent presen tation on NBC's "Short Story" radio program heard every Friday or the network. The actresses are but two of the many Negro thespians in Hollywood who have seen service on the screen, radio and television



Errol Smith, 8, whose tap and creative dancing captured the top award, a Nash Rambler, on Paul Whiteman's TV Teen Club in Philadelphia, Dec. 22. Errol, who lives in Gary, Ind., out-

stripped other youthful finalists in the Whiteman show for five successive Saturday nights to win the grand prize. He is pictured as he displayed his for an AFRO photographer w

visiting his aunt, Mrs. Ma Colbert, in Washington last

DRAMATIC OFFERINGS ON TELEVISION THIS WEEK



"The Goldbergs," saga of Jewish family life, will return to N. B. C. television tomorrow evening at 7:15 on a Monday, Wednesday and Friday schedule. Arlene McQuade will be "Rosalie," Gertrude Berg will be the star as "Molly" and Eli Mintz will play "Uncle David."



Geraldine Fitzgerald as Mary Todd Lincoln and Juanita Hall as her Mammy Sally appear in "The Daughter" on C. B. S.-TV Friday at 9.



Kim Hunter will play the wife of a polio victim, Lloyd Bridges, in "Rise Up and Walk" over N. B. C.-TV tomorrow night at 9:30.

TV Programs Cited For Aiding Better Relations

NEW YORK CITY — Two National Broadcasting Company television programs, "Fireside Theatre" and Ted Mack's "Original Amateur Hour," as well as an NBC radio affiliate, KNBC, San Francisco, were recently honored with awards from the National Conference of Christians and Jews for "outstanding contributions during the past year to mutual understanding and respect among American religious, racial and national groups." Dr. Everett R. Clinchy, president of the Conference, announced the organization's annual radio and T awards.

"Fireside Theatre" was cited in the "TV network-single program" category for "The Lottery," a play portraying "the cowardice which allows prejuduce and superstition exist.

Ted Mack was honored in the "individual radio-television personality" classification for "offering hope and opportunity to thousands of amateurs of all ages, races and creeds through appearances on the 'Original Amateur Hour!'".

KNBC was one of two stations cited in the "individual radio stations" categorory for "consistent broadcasting of programs in human relations."

Jobs with Hoffman radio open

Campaign of the Negro Labor Council to have the Hoffman Radio Corp. put into practice its stated policy of no discrimination in hiring Negro workers was beginning to show results last week when the company's director of industrial relations asked that the council send workers to apply for jobs.

Although the company's policy, according to W. V. Phillips, is "that at no time is race or religion considered when placing a person with this company," No Negro men or women are employed except in menial capacities, the Negro Labor Council alleged.

". . . I would like to recommend that you send to us anyone whom you feel has the proper qualifications for the type of work we are doing," Phillips wrote Council provisional secretary John Forrester.

"They will be interviewed on the basis of their qualifications, experience and the job available at that time."

The Council urges Negro women and men who are qualified as technical and assembly line workers to make application for jobs at Hoffman Radio Corp., 3761 Hill st., Los Angeles, and to inform the Council of the results.



FAMED ACTRESS—Ethel Waters and talented musician-actor Jester Hairston portrayed Leah and John P. Young, courageous Georgia couple whose faith in God and hard work overcome all obstacles to provide their 14 children with an education in "Sixteen Sticks In a Bundle" on NBC-Radio's "Cavalcade of America" New Year's Day. The dramatization was from a true story appearing in the Farm Journal.



Heralding The New Year — Ethel Waters (seated) portrays Leah Young, courageous Georgia mother who overcame all obstacles to provide her 14 children with an education, in "Sixteen Sticks In a Bundle" on NBC-Radio's "Cavalcade of America" today, Jan. 1 (8:30 p. m. PST.; 7:00 p. m. CST; 8:00 p. m. EST). Jester Hairston (left), whose choir will be heard on the show, plays the husband, John P. Young, in the true story adapted from the Farm Journal. With them are members of the choir and the cast.

Mills Brothers Guests On Air

HOLLYWOOD, Calif.—The Mills Brothers, who guested on the Edgar Bergen - Charlie McCarthy Show Sunday night, April 6, now consist of three brothers and their father due to a unique reversal of the usual tradition of a son filling his father's shoes.

The quartet originally consisted entirely of brothers — but John Mills, oldest of the four—died of a sudden attack of pneumonia just a few days before the group was to begin an important new radio series.

Grief-stricken, the Mills Brothers decided to cancel the series, but their father, John, Sr., an old trouper and minstrel man, wouldn't hear of it. Instead, he joined the act himself, replacing his son, and the quartet has been going strong ever since.

On Fred Waring Show Sun.



New York — Soft-singing Pearl Bailey of night club, recording and musical comedy fame, will highlight the Fred Waring Show, January 6, CBS-TV. She will be seen in an original production of "God's Trombones," based on five poems from the book by James Weldon Johnson. Frederick O'Neal of "Anna Lucasta" fame will support Miss Bailey.

What Talmadge Actually Said

Atlanta—This is in regard to a statement by Ed Sullivan in your paper on Jan. 16.

Ed says this is Gov. Talmadge's statement, "Negro stars should be barred from television." Ed knows he is not telling the public the truth.

Governor Talmadge made this statement: "Negroes and white people should not be mixed on television."

RALPH L. DICKERSON.

Jackie Robinson Signs Pact As Radio-Television Executive

NEW YORK, Feb. 4 (AP).—Jackie Robinson, the Brooklyn Dodgers' second baseman, who was the first Negro to play modern major league baseball, added another "first" to his list today when he signed a two-year contract as a radio and television executive.

Robinson will serve as "director of community activities" for WNBC and WNBT, the key radio and television stations of the National Broadcasting Company in the Metropolitan New York area. Robinson thus became the first Negro to hold an executive post with a major radio or television station.

Although his new duties were not fully defined, Robinson said they will be closely related with his work with boys, which he has been doing at the Harlem YMCA, and would enable him to expand such work.

He also said they would not interfere with his baseball career because "if I lose effectiveness in baseball, I lose it here, too. My importance to kids is in being able to play baseball."

Robinson will not begin his new work until the Dodgers return from spring training in mid-April, and he plans to devote only an hour or two each day to it during the baseball season.

As director of community activities, Robinson will plan programs of interest to youth, working in close cooperation with schools, social agencies such as the Police Athletic League, YMCA, etc.; appear on the air as a performer; fill speaking engagements and will work with the merchandising department of the stations as a "pepper-upper" of sales.

Ted Cott, WNBC-WNBT general manager, who joined with Robinson in a press conference to announce Jackie's new job, said that it was considered "a smart business move" to acquire an executive whose autograph was desired by fans and whose presence at a meeting would be an attraction to dealers.

Robinson already has a regular radio program.

Cott indicated that Jackie's radio income might be "a good deal more" than half his reported $40,000 baseball salary.

The nature of the programs Robinson will arrange and stage will not be decided until after he starts work in April. They may range from telecasting high school sports to special events programs designed to combat juvenile delinquency and the use of drugs.

Adelaide Hall On British Radio



Actress Adelaide Hall recently scored a hit on the British radio with her versatile acting as the young sorceress in the radioq adaptation of Evelyn Wasugh's novel, "Helena." In the above picture, Miss Hall is in the center during a rehearsal for "Helena." Norman Shelley, right who played several parts, and Anthony Hopkins, who composed music for the program. (ANP)

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TV PLAYERS—P. J. Sidney (left) and Emory S. Richardson, have both won credits for appearances in plays on NBC television. Sidney's most recent portrayal was the historical role of Cato in "The Plot To Kidnap General Washington." Richardson lately interpreted Abraham Lincoln.

Richardson, adept at portraying famous historical personages, was also seen in the NBC presentation of the Hallmark Hall of Fame show Sunday. He enacted the part of French John, trusted personal servant of Dolly Madison, who helped her to save the Stuart portrait of George Washington when the White House was burned by the British during the War of 1812.

Bill Lane Detroits First Negro Disc Jockey

Detroit, Mich., Feb. 15 — William "Bill" Lane, Tribune theatrical columnist, was signed as reportedly the first salaried race disc jockey in Michigan last week by Radio Station WJR, operating on power of 50,000 watts with a 42-state day time coverage.

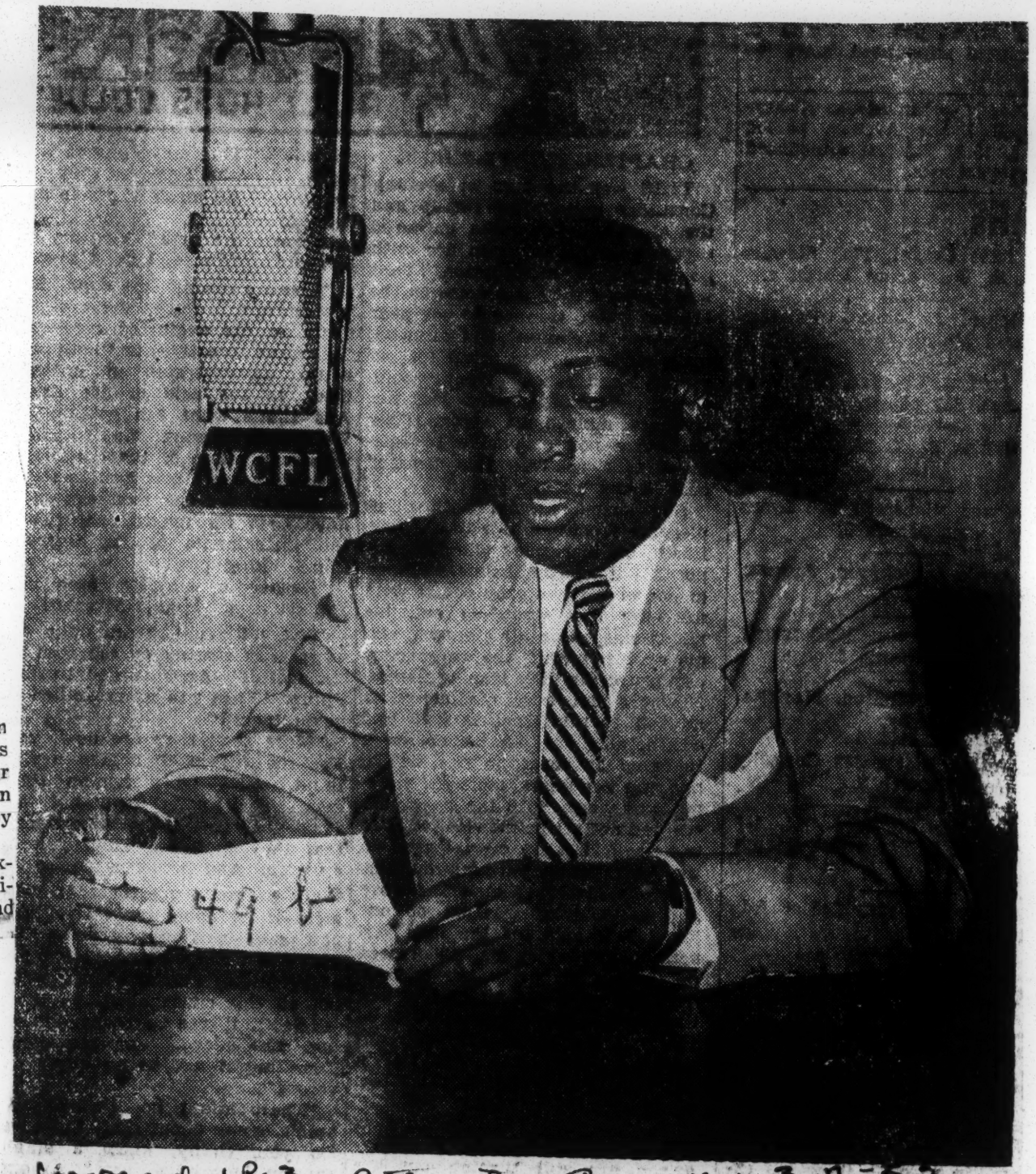
Under title similar to his column, "Swinging Down the Lane," his initial broadcast will be an hour-long show Saturday, Feb. 16, from 3:30 to 4:30 p. m. featuring popular tunes on wax.

Announcement of the contract signing was made last Wednesday by the Detroit Urban League which was instrumental in the precedent-setting agreement for the State of Michigan.

The afternoon air program is optional for two weeks with a similar night-time program being considered.

Lane gave up a two-hour daily record show on Flint's WMRP station [illegible]. Previously he had a 14-week disc show on WJBK in Detroit. He served as script writer for the then air series, "Eyes on Tomorrow," on WXYZ which was narrated by Dick Osgood.

Formal training was from extension courses offered by the universities of Iowa, Chicago and Michigan.



News Press Photo Service

ANOTHER 'FIRST' IN RADIO—Veteran Newscaster Charles M. Campbell recently became the first Negro to qualify for membership in the National Association of Radio News Directors and the Chicago Broadcasters Association. Campbell, with a B. A. from North Carolina College, an M. A. in education from Howard University, an M. A. in sociology from Columbia University and a former sociology prof at Bethune-Cookman College, was also elected to the Board of Directors of the Chicago News Broadcasters Association. He does a news commentary five days a week over two Chicago networks, "News From Around The World" on Station WCFL and "Charles Campbell's Confidential Report" over WGES.

Jackie Faces Tremendous Task In New Radio Job

NEW YORK—Jackie Robinson, one of the foremost athletes in America, who recently signed a two-year contract with WNBC and WNBT radio and television outlets of the National Broadcasting Company in New York city, will undertake a tremendous task in his new job as the stations' director of a Community Activities, it has been announced by General Manager Ted Cott.

The new position will encompass programming, public relations, and merchandising. As director of Community Activities, Robinson's duties call for performing on the air and supervising the stations' over-all programming for youth, with particular emphasis placed on the development of children's programming in sports.

ROBINSON WILL work in close cooperation with the city schools, PAL, CYO, Boy Scouts, YMCA, and YMHA in the development of new projects. In line with this plan, Jackie will be available for speaking engagements before community organizations, especially those concerned with the growth and welfare of children.

In addition to his program activities, Robinson will play an important role in WNBC's increased merchandising operation, and will hold special meetings in the food and drug field.

In announcing the appointment Cott said: "It is with pleasure that we are able to participate in another trail-blazing experience of America's Jackie Robinson in appointing him to an executive post with WNBC and WNBT.

THESE TWO stations are the home base of the National Broadcasting Company. In the expansion of our community services Jackie Robinson will be an important link with the more than one million Negroes in metropolitan New York. Apart from his work in this field, Jackie will be assigned to the task of dealing with important social service activities which are the important functions of a community station.

Special emphasis will be placed on Jackie's appeal to youngsters and he will spearhead an attack through radio and television on such problems as juvenile delinquency, and such continuing projects as relating youth to its role of citizenship.

BY GIVING Jackie Robinson executive status, he will be able to serve these fields as planner as well as performer. We are proud to have his name on one of our offices."

In commenting on his new assignment, Robinson stated: "I guess the turning point of my life was the day I signed with the Brooklyn Dodgers. It gave me a chance I shall never forget. I owe a lot to baseball and I shall always be grateful to the game and its fans.

But I have to realize too that my baseball days will one day be over and, therefore, I've been thinking about a new turning point. This is it. I've always wanted to be in business.

I LOVE RADIO and television, whose fans are as loyal as the Brooklyn Dodgers; and more important, I want to play on the team that's tops in its own league—NBC. I consider it a great honor and a privilege to join the NBC lineup."

Remarking on Jackie's appointment to the WNBC-WNBT staff, E. J. Bavasi, vice president of the National League Baseball Club, Inc. said: "I think there is a good chance that he will pioneer in the broadcasting field as well as he did in major league baseball.

Robinson has great poise, is well spoken and most important, he has a reputation that parallels that of Joe Louis for always saying the right thing."

Play Top Roles In National Network Television Shows

NEW YORK CITY.—Having accumulated an impressive background which includes experience on Broadway, radio, motion pictures and lately television, both Emory S. Richardson and P. Jay Sidney have won for themselves widespread acclaim for recent appearances on the National Broadcasting Company television network.

Richardson, who is adept at portraying famous historical personages, was last seen in the NBC presentation of the Hallmark Hall of Fame show on Feb. 24.

He enacted the part of French John, a trusted personal servant of Dolly Madison, who helped her to save the Stuart portrait of George Washington when the White House was burned by the British during the War of 1812.

After a memorable performance of impersonating Abraham Lincoln on NBC on Feb. 10, Richardson was praised by the viewing public as being "one of the most realistic and impressive actors ever to appear on television." Bernie Harrison wrote in the Washington, D. C. Times-Herald: "This actor (Richardson) achieved a most unique effect in his readings. I've heard Massey as Lincoln and a half dozen other actors, but never have I run across an accent and phrasing that seemed so right for the Emancipator..."

P. Jay Sidney, who also has made a name for himself in playing "straight" roles on NBC television, was most recently seen in the historical role as Cato in "The Plot to Kidnap General Washington" on Feb. 17.

In this performance Sidney, who worked for an Irish tailor who received information from British soldiers that the English planned to kidnap Washington and thus force the ending of the Revolution, became a hero when he took the extremely vital information to the General's headquarter's at West Point, secretly and at great personal risk.

Dr. Wm. Boyd To Speak In Atlanta

ALBANY, Ga. Dr. William Boyd, professor of Political Science at Atlanta University, and news commentator of Radio Station WERD, will address students and faculty of Albany State College on Mar. 3. His subject will be "Academic Freedom."

Dr. Boyd is a graduate of Talladega College and received his graduate training at the University of Michigan. He was formerly chairman of the department of political science at Fort Valley College. Among other things, he serves as State Director of the NAACP.

HIS TRAVEL IN Denmark has well-equipped him to talk on the frontiers of American Democracy. Dr. Boyd has contributed many articles to journals in the related social science area.

This presentation is the eighth of the series of the 1951-1952 Open Forum Series.



TOP TV ROLES.—P. J. Sidney (left) and Emory S. Richardson, have both won widespread acclaim for appearances in plays shown on NBC television. Sidney's most recent portrayal was the historical role of Cato in "The Plot To Kidnap General Washington." Richardson, who lately interpretated Abraham Lincoln, was praised by the public as being "one of the most impressive and realistic actors ever to appear on television."

King Cole On OPS Radio Show

Nat "King" Cole and 12 other nationally famous stars have volunteered their talents as a public service for a series of radio programs, "Stars for Defense," sponsored by the Office of Price Stabilization as part of its public information program.

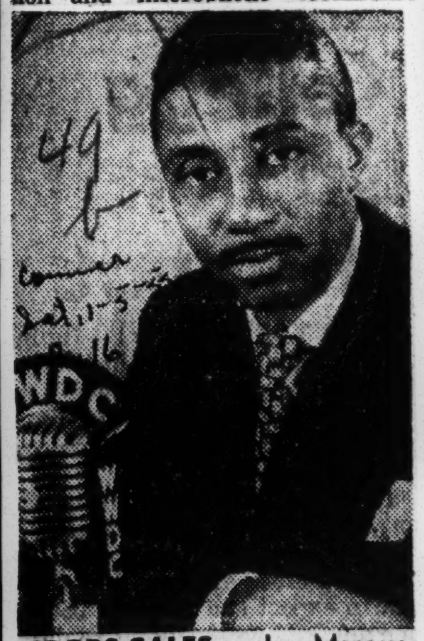
The purpose of these programs is to help inform the public about inflation and about price stabilization and its relationship to the defense effort.

The musical parts of each program are built around a central message delivered by the guest star telling what every citizen can do to help hold prices down.

Georgian Wins D. J. Contest

AUGUSTA, Ga. (ANP) — Wayman White was winner of a recent disc jockey contest held by station WAUG-AM and FM for best all-round performance in becoming a master platter spinner, recovering official "Duke of Wax."

White, selected out of 28 contestants, was judged on the basis of reading ability, voice quality, diction and microphone technique.



PRODS SALES — Jon Massey of Washington's Station WWDC is the type of disc jockey who is a delight to sponsors. Jon's ability to sell National Bohemian and National Premium Beers has drawn the praise of Baltimore's National Brewing Company. Jon's program is sponsored by this firm.



Mrs. Marie Young Bates, above, is believed to be the first lady disc jockey of her group in South Carolina. She's the daughter of John Henry Young of Clinton and the wife of James R. Bates of Greenville.

Mrs. Bates attended the public schools in Clinton and Allen University of Columbia. She's a member of the Zeta Phi Beta sorority.

She operates from a complete studio which has been set up in her home, 109 Wardlaw street, in Greenville. She produces a "Variety Program" from 5:30 to 9:30 each week day morning over radio station WFBC at Greenville, with both an AM and FM simultaneous airing.

Harriet Cage, Ex Defenderite Now Disc Jockey

Harriet Cage, formerly employed by the Chicago Defender is now one of the city's top disc jockeys arriving Monday through Saturday 10 p.m. over station WOPA.

Thursday nights (10:15) there will be a special news broadcast from the columns of the Defender.



MISS CAGE

On Friday night, Aug. 29 Miss Rachelle Ridley, manager of the Defender's Westside branch will be guest speaker on the program. Other guest artists will include singing star Mahalia Jackson who will appear prior to sailing for Europe. These are but a few of the many features disc jockey Harriet Cage plans for listeners of her week night programs over station WOPA both AM and FM (1490 on the dial.)

Disc Jockey Has Smooth Sailing Until

Afro-American P 6 Baltimore, Md.

White Listeners Discover He's Colored

Did This Cause The Rhubarb?

(Special To The Afro)

CHARLOTTE, N.C.—This town is in an uproar due to the recent "dismissal" of "Chuck" Gordon, sexy-voiced 21-year-old disc jockey, from the staff of station WGIV. Dal. 10-18-52

The dismissal came without warning to countless numbers of fans and the Queen City's newest and youngest announcer.

At present, no explanation for the action has been offered but the public is buzzing with various rumors and speculation, all of which Gordon describes as "ridiculous and out of the question."

Most people believe it to be a direct, or an indirect, result of a recent tape recording which took place between Gordon and movie star Charlotte Austin, currently appearing in the musical "Rainbow 'Round My Shoulder."

White Crowd Surprised

This tape recording was made in the record department of an exclusive department store where Miss Austin was autographing recordings of the 20th century-Fox production.

The 'lily white" crowd which had gathered for autographs and to see the glamorous Miss Austin, was shocked when it was announced that Gordon was there for a tape recorded interview with Miss Austin to be aired on his "Cool Rhythms" program later that evening.

The crowd was magically hushed as "Chuck" and his older brother, Buford F. Gordon Jr., of Evanston Ill., appeared with microphone and equipment.

Off Color Remarks

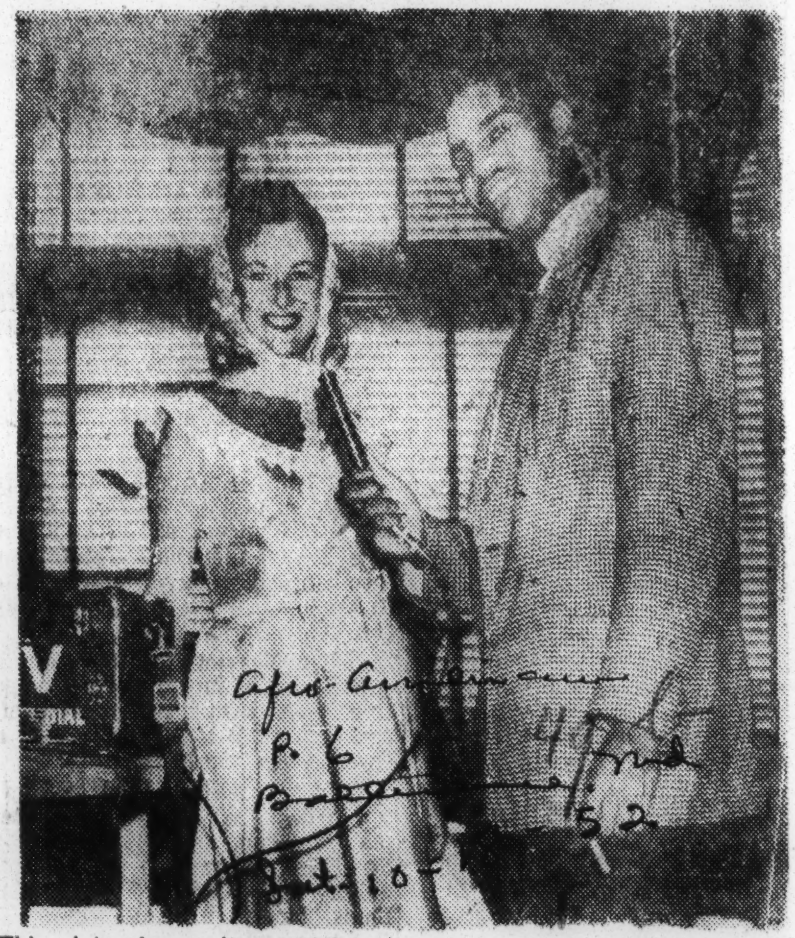
One elderly lady remarked, "Why that Gordon fellow is colored." A well dressed man about thirty said, "I thought the only n . . . r' down there at WGIV was that 'genial Gene.' An attractive blonde was overheard as she whispered to her friend, "Just think, I used to get goose pimples every time I heard his voice over the air."

A teenager, said to her girl friend, "Well, I still think he's handsome—Don't you?"

The word undoubtedly spread like wildfire because several derogatory phone calls from annonymous sources were received during and immediately following his "Cool Rhythms" program.

"Ga. Treatment" Threatened

One harsh voice warned, "You'd better learn to leave our women alone and play the kind of music your folks want to hear down there at that station, or we'll have to give you a dose of 'Georgia treatment."



This interview with Charlote Austin, white actress, is believed to have been what led to the firing of "Chuck" Gordon, Charlotte, N.C., disc jockey, without notice.

These comments and incidents were lightly dismissed by the announcer and he still refused to believe that this situation had anything to do with his "expulsion" from the station.

He stated, "Fitz (Francis M. Fitzgerald, general manager of the station) is a pretty liberal fellow. Besides, I don't believe he even knew anything about those incidents of resentment and hostility because he wasn't in the office at the time my program was on the air and I can't conceive of very many people waiting until the next day to call and complain."

Another suspicion is the fact that "Chuck" has received a good deal of communication from "The fairer sex of the fairer race." Numerous telephone calls and autographed pictures from outstanding artists from as far away as Hollywood, including actress Sue Thompson.

Still another factor in consideration was the tape recorded voice of June Valli which the ex-'WGIV announcer occasionally dubbed into his programs.

Miss Valli referred to "Chuck"

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GLADYS MARIE KNIGHT
Ted Mack Original Amateur Hour Radio Contest



Staff Photo—Tom Ald

$2,000 SCHOLARSHIP WINNER—Little Gladys Maria Knight, 8, and her mother, Mrs. Merald W. Knight, register delight at their home at 538 Chestnut St., N. W., upon hearing the announcement that Gladys has been named winner of the $2,000 top award on the 1952 Ted Mack Original Amateur Hour Radio Contest. She sang "Too Young" in final competition in New York, June 12. The announcement was made on the Original Amateur Hour Radio Show Thursday night.



Ted Mack of the Original Amateur Hour makes a presentation in New York of $2,000 and gold cup to Gladys Knight, 8, of Atlanta, Ga.

Gladys won the top award through nationwide voting in the annual runoofs of the radio show at Madison Square Garden, N. Y.

She previously had won three times in order to reach finals. Singing "Too Young" she won overwhelmingly.

Her father is a special delivery carrier in Atlanta. Money she received will be used to further her education.

Singing Champion At Eight



Meet the national radio amateur champion of 1952, little Miss Gladys Maria Knight, 8-year-old singer of 528 Chestnut St. NW., Atlanta, Ga., who appeared June 12 in annual competition at the Original Amateur Hour's championship finals at Madison Square Garden, New York. Nationwide radio voting audience judged Gladys the number one favorite and Ted Mack has awarded her the $2.000 cash scholarship plus a gold trophy.



TED MACK of the Original Amateur Hour presents gold cup and check for $2,000 to Gladys Knight of Atlanta, Georgia, in New York, as top winner on the radio show by vote of nationwide audience. Gladys, 8, was a three-time winner and then entered the finals at Madison Square Garden, New York, before an audience of 15,000, and for the fourth time the nationwide audience favored her, giving her top place in the Original Amateur Hour's annual contest.

Talmadge Assails TV Racial Equality

Governor Charges Violation of Segregation Laws

ATLANTA, Jan. 5 (AP).—Gov. Herman Talmadge charged today that several national television shows are violating the spirit of the South's segregation laws.

Writing in the personal editorial column of his political newspaper, "The Statesman," Gov. Talmadge singled out the Arthur Godfrey, Ken Murray and Clifton Fadiman shows for criticism.

He said that "we are speaking of a complete abolition of segregation customs in these shows which are beamed to states of the South and which, to say the least, are not presented in the good taste and good showmanship that should govern the production of such offerings."

Under a subhead, "Mixing and Mingling," the Governor mentioned The Marriners, a quartet composed of two white and two Negro men and added that "Negro men frequently are seen mixed up in the dancing ensembles in juxtaposition to scantily clad white females."

We wrote that the Ken Murray Christmas show presented white and Negro children together in a group dance and in a Fadiman show "a Negro performer was brought into close conversation with a white woman stage star and they exchanged badinage on a purely social, equal basis."

Gov. Talmadge said if those shows were brought South to appear on the stage, they would be prohibited by law. He suggested that action should be taken to arouse the resentment of the Southern members of Congress. He concluded that "good taste alone should prevent such a situation," but said if the television producers "do not have this good taste, then the great millions of people can turn their own resentment individually toward the products which sponsor such shows."

Mariners Will Stay -- Godfrey

Calls Talmadge View Threat To Liberty

NEW YORK — The Mariners will remain on his show as long as he has one, Arthur Godfrey, famed radio and television star, said here Monday after learning that Governor Herman Talmadge of Georgia had singled them out for criticism in his political newspaper, "The Statesman."

Godfred said that The Mariners, a singing quartet composed of two colored and two white fellows who formerly served together on a Coast Guard ship, and other members of his CBS show cast compose a little League of Nations and he did not propose to change it.

He added: 'The Mariners served together on a Coast Guard ship during the war. That is where I found them. We also have some colored boys fighting in Korea. I wonder if the Governor knows about that?"

Collapse for Liberty

"It is a pretty tough place where human beings can't sing together In such a place liberty is going to collapse."

In reference to Talmadge's segregation laws, Godfrey stated that he was sorry about them and added that he didn't know why Talmadge wants to separate one human being from another human being adding; "It just doesn't make any sense."

Talmadge also ranted about colored and white children being seen on television together and about a colored performer and white stage star exchanging badinage on a social basis.

Best Quartet Available

When queried about the criticism, a spokesman for CBS explained that CBS chooses its performers on the basis of ability and not on color or creed. He continued,

"The Marriners have appeared on the Godfrey show for four or five years and we never have exploited the fact that two are colored and two are white. They are simply the best quartet that Godfrey could find."

Also rapped for their liberalism was Ken Murray and Clifton Fadiman. Both racially mixed their performers Talmadge charged.

Talmadge, Winchell Row Over TV Show

Georgia's governor Herman Talmade ran into a triple blast following his criticism of the Columbia Broadcasting Systems interracial TV shows. Walter Winchell, in his Sunday night broadcast, said:

"The recent article written by Governor Talmadge of Georgia proves him to be the bigot we have always thought he was; and was a demonstration of the most base ignorance that could be the property of a public elected official of a state of this nation."

Another blast came from the Coordinating Council of Negro Performers. Dick Campbell, vice chairman of the council wrote Talmadge:

"Your article is a sad commentary on our Democracy for which thousands of Negro soldiers are dying in Korea and a ridicule of our American way of life in the eyes of the world."

In criticizing the mixed productions, principally calling attention to "The Marriners," a mixed quartette, the Arthur Godfrey show and the Ken Murray Christmas show, Talmadge wrote:

"Negro men are frequently seen mixed up in the dancing ensembles in a juxtaposition to scantily clad white females .. In a Fadiman show a Negro performer was brought into close conversation with a white woman stage star and they exchanged badinage on a purely social basis."

He suggested that action should be taken to arouse the sentiment of the southern members of Congress. In the end Talmadge said that he was not seeking any discrimination or unfairness towards Negro performers, whom he reluctantly admitted had "wonderful ability."

Winchell expressed the insult as most unfortunate from a man who has been posing as an American citizen with the merits of the highest position in the state.

Arthur Godfrey said: "I'm sorry for his excellency Gov. Talmadge, but as long as I'm on the show am accepting performers on the basis of ability. The Marriners served on a coast guard ship during the war together, and I can see anywhere Talmadge objected to that. In fact I am told Negro and white workers work side by side on jobs in his state. That is all performers do."

TALMADGE HITS TV FOR MIXING RACES

Charges Some National Shows Violate Spirit of the South's Segregation Laws

ATLANTA, Jan. 5 (AP)—Gov. Herman Talmadge charged today that several national television shows violated the spirit of the South's segregation laws.

Writing in the personal editorial column of his political newspaper, The Statesman, Governor Talmadge singled out the Arthur Godfrey, Ken Murray and Clifton Fadiman shows. He said "we are speaking of a complete abolution of segregation customs in these shows which are beamed to states of the South and which, to say the least, are not presented in the good taste and good showmanship that should govern the production of such offerings."

Under a subhead, "Mixing and Mingling," the Governor mentioned "The Mariners," a quartet of two white and two Negro men. He added that "Negro men frequently are seen mixed up in the dancing ensembles in juxtaposition to scantily clad white females."

Mr. Talmadge wrote that the Ken Murray Christmas show presented white and Negro children in a group dance and in a Fadiman show "a Negro performer was brought into close conversation with a white woman stage star and they exchanged badinage on a purely social, equal basis."

Governor Talmadge said those shows would be prohibited in the South as stage presentations.

He suggested action to arouse the resentment of the Southern members of Congress. The Governor said "good taste alone should prevent such a situation." but that if the television producers "do not have this good taste, then the great millions of people can turn their own resentment individually toward the products which sponsor such shows."

Mr. Talmadge said he was not seeking any discrimination or unfairness toward Negro performers. "Many of them are top-notchers and have wonderful ability," he commented.

He praised the Billy Williams Quartet on "The Show of Shows" as a "great singing group" but said the singers always appeared by themselves.

Ability Called Basis of Hiring

All three stars singled out by Governor Talmadge appear on Columbia Broadcasting System shows. None was available immediately for comment.

A C.B.S. spokesman, however, said C.B.S. chose its performers on the basis of ability and not of color or creed.

He denied that any "scantily clad" females appeared with "The Mariners" or on any other C.B.S. show. He said C.B.S. did not permit scanty costumes.

"The Mariners" have appeared on the Godfrey show for four or five years.

"We never have exploited the fact that two of the singers are white and two are Negro," he said. "They simply comprised the best quartet Godfrey could find."

The spokesman described the Godfrey show as a little "League of Nations," with performers of various creeds and from various sections of the country. One of the young woman performers is a Hawaiian.

TALMADGE AND TV

Gov. Herman Talmadge of Georgia has managed, against all the laws of probability, to get even louder and funnier. He now objects to television shows in which Negroes appear on an equal footing with non-Negroes. Just what he proposes to do about it is not quite clear, but he seems to be suggesting some sort of a boycott against the sponsors of the offending programs.

We have a feeling that his polemic venture into this field will have a salutary backfire. His charges are so absurd on their face that the answer to them will spring to the mind of anyone who has ever watched and enjoyed any one of the hundreds of great Negro performers. It goes without saying, for example, that Arthur Godfrey's "Mariners" will not lose any of their deserved popularity. What is more likely is that his attack will give valuable publicity to a number of deserving attractions. The spectacle of a man who is making himself ridiculous, moreover, sometimes has a healthy effect on the sanity and balance of those who watch him. It is, in short, to laugh.

496 1952

Governor Herman Talmadge

Talmadge's Tirade, Heard Across The Sea, Draws 'Fire' From U.S. Columnist

Afro American . Sat. 2-23-52 P. 6

CHICAGO — Henry McLemore, whose column Reviewing Stand is syndicated in the Chicago Herald American and other widely circulated dailies, took time out recently to lash Governor Herman Talmadge of Georgia for his attack on TV stations for presenting colored talent on a democratic basis.

Writing from Paris, where he was on a visit, Mr. McLemore had this to say:

'Dark Ages Mind'

"I am ashamed to write this column.

"I am ashamed because it deals with one Herman Talmadge, governor of the State of Georgia. As unimportant as my pen is, I hate to lend even its feeble power to the publicizing of what must be a Dark Ages mind.

"If it were possible to hear the workings of Talmadge's mind. I am quite sure one would hear the clanking of chains, the crack of the lash and the labored breath of galley slaves.

"I am writing this not far from the Place de la Concorde where men who had the same lack of respect for human dignity as Herman Talmadge does went to their deaths for that lack of respect.

What Prompted Column

"I think it would give even Talmadge pause to stand where stood the guillotine that sliced off the heads of those who felt about the little people as Herman seems to feel.

"As much as I dislike Talmadge, I wouldn't like to see his head roll in the sawdust, but I'd like to see something pounded into it besides sawdust, which is all it seems to contain at the moment.

"This column, as you must know was prompted by his fairly recent attack on the presence of colored men, women and children on tele vision. He said he simply could not stomach the mingling of whites and colored on the programs that came into the sitting room, of the governor's mansion in Atlanta.

"I wonder if it ever occurred to Herman that God thought up men and women long before television.

Pities 'Poor Herman'

"Could it ever have crossed the governor's mind that a man created in God's image is 50,000,000,000 times more important than any image, say, he'll ever see on a 20 inch screen? I pity poor Herman if an evening's entertainment is more important to him than the hopes, struggles, fears and drive upward of a human being.

"After all, governor, doesn't your set give you a black and white image, the same as everyone else's?

His Father's Image

"When Herman's father, Ol' Gene, died, it was said there would never be another like him. Unfortunately, this was not true. Herman stepped right into his father's shoes and lifted high the banner against decency, kindness, and understanding.

"I wish Herman would join the Book of the Ages Club, so that next month he might receive the Bible.

"It might do him good to read of a man called Jesus. Jesus didn't think as Herman does. And even Herman might reach the conclusion Jesus' name will outlast the name of the present governor of Georgia."

49b 1952

Radio Station WSOK (Nashville, Tennessee)

Tenn. Student New D.J. On Nashville Air

NASHVILLE, Tenn. — Charles (Bugs) Scruggs of Chattanooga, a freshman at Tennessee A. and I. State University, is employed as chief announcer by station WSOK in Nashville, America's newest colored radio station.

Scruggs, 19, plans to follow radio as a career. He states that his interest began with his first experience over the air as a Boy Scout when he made four appearance in two years for the Cherokee Area Council of Chattanooga.

Before coming to Nashville, Scruggs had previously conducted radio programs and sold commercials for station WDXB, and served as salesman and staff announcer for WMFS, both of Chattanooga. He holds membership in the Chattanooga Radio Guild whose program he also narrated and announced.

Scruggs comes on the air over WSOK each day at three thirty o'clock, and in a veteran-like manner makes station breaks, operates the control board and turntables, reads commercials, and selects records.

He entered A. and I. in September, 1951, as a business education major with speech and drama as his minor. He is on the University athletic staff, and serves as assistant announcer.

LOCAL TALENT FEATURED—

New Radio Station On Air

Tuskegee's new radio station, WTUS, formally went on the air Tuesday with a regular broadcasting schedule from 4:45 a. m. to 7 p. m. Program testing started last Saturday and continued over the week-end.

Olin Gee, manager of the station, said the station will operate without a network affiliation and will feature local talent, newscasts, and recorded programs. The main studio is located on the Union Springs Highway, across from the Country Club, but another studio is being built on the campus of Tuskegee Institute. The station will broadcast news from a leased wire of the United Press.

Beginning Sunday, July 13, the station will broadcast Sunday morning worship services from local churches. The first broadcast will be from the Methodist Church. Services from the Baptist and the Presbyterian Church will be rotated with the Methodist services.

In addition to Mr. Gee, personnel of the station includes C. H. Grider, general sales manager; James P. Rogers, chief engineer; Jim Martin, engineer-announcer; and Margaret Rogers, receptionist.

The station operates on 500 watts and a frequency of 580 kilocycles.

recent open house.

Staff officers of the young radio station presented the facilities and showed the visitors the how's and why's of a station in operation.

The station will operate without a network affiliation and is under the managership of O. L. Gee. It will feature local talent, news broadcasts and recorded programs.

Beginning Sunday, July 13, local church services will be broadcast, the various denominations alternating each Sabbath Day.

The main studio is located on the Union Springs highway, several miles from town. A second studio will be opened at Tuskegee Institute in the near future.

Other than General Manager Gee, employes include C. H. Grider, general sales manager; James P. Rogers, chief engineer; Jim Martin, engineer-announcer; Madison Davis, musician and announcer; Jackie Harrison, announcer and Margaret Rogers, receptionist.

New Tuskegee Radio Station Greets Public

TUSKEGEE, Ala., July 7—Hundreds of Macon County residents crowded Tuskegee's new radio station quarters in WTUS's